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Monthly



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1998 Calendar of Events ~

November 1998 ~

- 11/6-Dec. • The Darex Family Ice Skating Rink opens in Lithia Park. Info: 541-488-9189.
- 11/18-30, 8:00pm • Oregon Cabaret Theatre, PANTO. 1st & Hargadine. Ticket info: 541-488-2902.
- 11/21, 8pm • Chamber Music Concert, The Vienna Piano Trio, in the SOU Music Recital Hall. Tickets: 552-6154.
- 11/21-22, 11-5pm • Weisinger's Vineyard offers Samplings and recipes for appetizers and wine punches for your holiday parties.
- 11/22-23, 7:30pm • Actors' Theatre, staged reading, DEATH OF A SALESMAN., Doug Mitchell, Shirley Patton. Talent Ave. & Main St., Talent, OR. Ticket info: 535-5250.
- 11/24-29, 8:00pm • Actors' Theatre, OVER THE TAVERN. Talent Ave. & Main St., Talent OR. Ticket info: 535-5250.
- 11/25-Dec., 9am • Ski Ashland opens (weather permitting)! Ski Phone Ski Report. 541-482-2SKI.
- 11/27, 8pm • Encore presents AN A CAPPELLA CHRISTMAS II, in the Music Recital Hall, SOU. Tickets at Cripple Creek Music. More info: 552-6101.
- 11/27, 12-3pm • Northwest Nature Shop, Open House-Wine & Chocolate Tasting, book-signing with Mary Paetzel, author of "Spirit of the Siskiyou's". Info: 482-3241. 154 Oak St.
- 11/27, 4:30pm • Lighting of the "Lights for Life Tree" at the meridian strip by the Library. Call Ashland Community Hospital, 482-2441 for info.
- 11/27, 5:00pm • SANTA'S PARADE featuring heart-warming entries focusing on "Children & Music". Santa and Mrs. Claus will end up at Alex's on the Plaza.
- 11/27, 5:45pm • GRAND ILLUMINATION when Santa & Mrs. Claus lead the town in a count down to light all of the trees and buildings.
- 11/27, 6:00pm • ENTERTAINMENT on the stage on the Plaza.
- 11/27, 6:00pm • SANTA and Mrs. Claus' official arrival in Santa's Workshop at the Plaza Mall. Children of all ages visit with Santa and Mrs. Claus and give their wish lists. 11/28-29, visit with Santa. Photos available.
- 11/27-29, 10-5pm • Annual Crafts Fair at Windmill Inn. Info: 482-8310.
- 11/27-29, 10-6pm • Siskiyou Woodcrafters Guild Show & Sale. OSF Great Hall. Main St. Free. Info: 482-4829.
- 11/27-29, 11-5pm • Weisinger's, Holiday Winery Tour & Open House.

December 1998 ~

- 12/1-12, 11-5pm • Schneider Museum of Art, ACROSS THE CONTINENT: Selections from the Permanent Collection.
- 12/1-30 • Holiday Carriage Rides. Festive horse-drawn carriage rides through Lithia Park. Info: 488-7836.
- 12/2-31, 8:00pm • Oregon Cabaret Theatre, PANTO. 1st & Hargadine. Ticket info: 541-488-2902.

- 12/3-27, 8:00pm • Actors' Theatre, OVER THE TAVERN. Talent Ave. & Main St., Talent OR. Ticket info: 535-5250. Thursday through Sunday.
- 12/4-6, 11-13, 16-20 • 16th Annual Dickens Feast. Winchester Country Inn. For reservations: 488-1115. Also: Dec. 22-24.
- 12/4, 8:00pm • Ashland Community Theatre, IT'S CHRISTMAS & IT'S LIVE. Town Hall, 300 N. Pioneer St. Info: 541-482-7532.
- 12/4, 5-8pm • First Friday Art Walk, sponsored by the Ashland Gallery Assoc. Maps at the Chamber & participating galleries.
- 12/4-5, 5:30-8pm • CANDLELIGHT TOUR OF HOMES: Five of Ashland's premiere inns and historical homes will open their doors for candlelight tours. Tickets information: 482-3486. Also 12/11-12.
- 12/5, 10-2pm • "Big Night" weekend cooking adventure with Catherine Moore at Country Willows Inn. More info: 541-488-1590.
- 12/5, 10-5pm • Waldorf School Annual Winter Fair. 1497 E. Main St.
- 12/5, 10-5pm • SOU Annual Craft Fair in the Stevenson Union. Info: 541-552-6461. Dec. 6, 10-4pm.

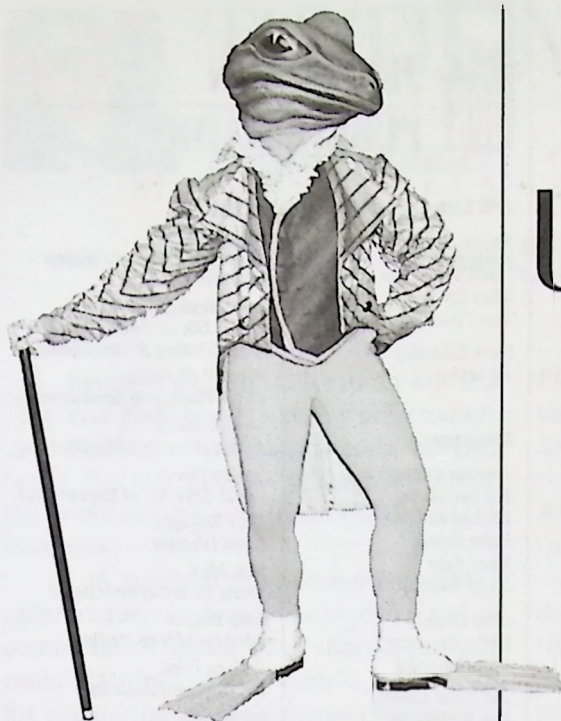


- 12/5-6, 11-12, 18-19; 12-4pm • SANTA'S WORKSHOP at the Plaza Mall. Children of all ages visit with Santa and give him their gift wishes. Photos available.
- 12/11, 8pm • St. Clair Productions presents ERIC TINGSTAD & NANCY RUMBLE in concert at the Unitarian Fellowship, 4th & C St. Info: 482-4154.
- 12/11-12, 8:00pm • Siskiyou Singers Concert, SAINT NICHOLAS, in the Music Recital Hall, SOU. Ticket info: 482-5290. 12/13 • 7:00pm
- 12/12, 8pm • Rogue Valley Symphony Holiday Candlelight Concerts, First Baptist Church, Ashland. Tickets: \$18. Info: 770-6012.

- 12/16, 2pm • Gingerbread House Contest Judging at Paddington Station. 125 E Main. Info: 482-1343.
- 12/17, 18, 19, 7:30pm • State Ballet of Oregon presents THE NUT-CRACKER in the Craterian Ginger Rogers Theater. 23 S. Central, Medford. Ticket info: 779-3000. 12/19-20, 2pm.
- 12/19, 22-23, 7:00pm • Michael O'Rourke presents 17th Annual "The Spirit of Christmas", at First Methodist Church, Ashland. Info: 535-1990. Includes Child's Christmas In Wales & Beauty and the Beast.
- 12/20, 4pm • SO Repertory Singers Christmas Concert in SOU Music Recital Hall. Tickets: 488-2307.
- 12/21, 3 & 8pm • A CELTIC CHRISTMAS, Tomaseen Foley, Irish Step Dancing, Music, in the Craterian Ginger Rogers Theater, 23 S. Central Ave. Medford. Ticket info: 779-3000.
- 12/31 • Mt. Ashland Family New Years Eve Ski Celebration. Skiing, Dancing, Music, Fireworks.

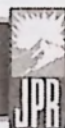
For Festival of Light information, call the Ashland Chamber at
482-3486

FACES & PLACES OF ASHLAND



A character from an English-style Panto at Oregon Cabaret Theatre in Ashland. See page 10.

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JEFFERSON
PUBLIC
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ON THE COVER

Tomáseen Foley tells stories in
A Celtic Christmas. See page 8.

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JEFFERSON

Monthly

DECEMBER 1998

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of three cultures adapted to closer places:

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A Celtic Christmas - Parcel from America

Native Irish storyteller Tomáseen Foley, in a preview of his upcoming local performances, tells a warm tale of Christmas in Ireland involving waiting for packages from America, borne by a liquified mailman on a bicycle.

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English Panto Invades Southern Oregon

The absurdity and wit of the English theatrical holiday tradition known as Panto has been adapted to the State of Jefferson by Oregon Cabaret Theater director Jim Giancarlo. Here he relates the amusing experience of researching the form in its native British habitat, and speaks of the creative inspiration resulting from the adventure.

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Nuestra Navidad en Chicago

Ray Suarez, host of NPR's *Talk of the Nation* and a man of Puerto Rican roots, recalls integrating holiday tradition from the old country into a freezing December in Chicago. A special version of *On the Scene* this month.

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- Ⓢ Deby Benton Grosjean - Celtic Fiddle
- Ⓢ Todd Denman - Uilleann Pipes & Whistles

Friday, December 18th Ross Ragland Theater, Klamath Falls

7:30 pm • \$15 and \$12 • Ticket info: 541-884-5483

Saturday, December 19th Foothill High School Auditorium, Redding

7:30 pm • \$15 and \$12 • Ticket info: 530-246-8852

Sunday, December 20th Yreka Community Theater, Yreka

3:00 pm & 8:00 pm • \$12 • Ticket info: 530-841-2355

Monday, December 21st Craterian Ginger Rogers Theater, Medford

3:00 pm & 8:00 pm • \$18, \$15, \$12 • Ticket info: 541-779-3000

For complete performance and ticket information call: 541-482-9851
or visit our website at: <http://www.donharriss.com/celticchristmas>



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Jefferson Public Radio welcomes your comments:

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(530) 243-8000 (Shasta County)

See page 24 for e-mail directory.





TUNED IN

Ronald Kramer

Uncle Sam Starts Gambling

Anyone trying to understand our federal government's policy objectives in mass communication must be confused. So, it would seem, are the Federal Communication Commission (FCC) and the Congress.

In an original environment in which radio frequencies were so scarce that not all communities could have more than one radio station, the FCC developed policies for comparing multiple competing applications for radio licenses in order to determine which applicant would best serve the public's interests through the use of these radio channels. As technology advanced, and created technical capabilities for the operation of vastly increased numbers of radio and television stations, the FCC concluded that "diversity of ownership" helped to achieve public objectives and severely limited the number of stations which any one party could own in order to assure a multiplicity of voices on the airwaves. The FCC also advocated ownership of stations by parties who were actively involved in the management and operation of stations, as opposed to parties who held only an investor-type interest, on the theory that better programming would result from this increased knowledge and involvement. Collectively, these principles and processes became known as the "comparative criteria" under which competing applications for the same frequency were judged.

Eventually, however, the FCC came to the conclusion that these two standards were so easily evaded and manipulated that they had become meaningless. The FCC was concerned that its existing processes for selecting among multiple applicants for a frequency was tantamount to a sham. The final straw was a judicial finding, in a case filed by an applicant who was denied a license under the FCC's comparative criteria, which held that the comparative criteria were unduly vague. The federal court forbid the FCC from continuing to select among multiple applicants in that fashion and the

FCC's response to this finding was essentially "We don't know of any better way of deciding these matters." Since citizens expect government to develop reasoned decision-making methods for difficult issues it was a disturbing and unfortunate position.

At just about the same time Wall Street decided that the twenty-first century was truly going to be the "information age" and that the communication industries were hot investment properties. Under some of the most heavily and lavishly lobbied legislation in our nation's history, Congress decided that the public interest was not harmed by having individual owners control larger numbers of radio and television stations and that the FCC's inability to develop a system for rationally selecting among competing applications for stations should give way to awarding such license by either lottery or chance. In effect, Congress concluded that a broadcast station owner's ability to pay for the privilege, and/or pure chance, were superior methods for determining who should own, and control access, to our nation's airwaves than any attempt at rationally deciding whose programming intentions or results better served the public good.

Not surprisingly several things happened. First, the nation's investors went down to the closest "quick pic" lottery machine and, figuratively speaking, bought as many tickets as possible (by filing as many applications for new stations as they could). Investors are, after all, in the business of speculating on future return and the Congress and FCC had suddenly transformed broadcasting into a speculative income industry. This was doubly unfortunate if one believes that the public is inherently wise and discerning (which is—after all—the foundation of all democracies). There are two ways to make money in commercial broadcasting: One can program wisely, attract large audiences and reap associated advertising revenue. Or, one can run a station at the most meager level of program service

and then allow the limitation on the number of stations, which forces station pricing upward, to allow sale of the station for much more money than the amount for which the station was purchased or constructed. The former method places a priority on the value of the programming a station provides. The latter treats broadcast stations like real estate without regard for the public consequence of a station's daily programming. The course chosen by the Congress and the FCC devalued programming as a feature of the broadcasting industry and essentially told broadcasters that it was permissible to operate like real estate speculators and even encouraged them to start assembling mega-size shopping malls of radio stations.

Since one of the FCC's objectives in eliminating the old comparative criteria had been the lowering of the Commission's administrative costs for selecting among competing applicants through the old process, the flood of new station applications which resulted from these decisions was not welcome in Washington. Indeed it clogged the Commission's corridors to such an extent that the Commission had to impose various freezes on the processing of such applications (which only served to stimulate the filing of new ones because investors had no idea how successful their initial speculative applications might ultimately prove to be). So they "bought more tickets" by filing more station applications to cover their bets and further clogged, and devalued, the entire process.

Second, the only secure way of securing a radio frequency was to buy an existing one because the process of filing an application was now governed by chance. The price of existing stations naturally skyrocketed and reached figures entirely unthinkable only a few years earlier. Only the largest investors could afford to pay such prices and they went to the banks to borrow the necessary funds which further fueled price escalation. Last year alone one third of all the radio stations in the nation changed hands. Huge mergers and buying sprees have been rampant. Ten years ago one party could own no more than a dozen radio stations. Now, the largest group owner owns about 1,000 stations (or 10% of the nation's radio stations). In individual communities, group owners control huge percentages of all the radio frequencies. In Medford, for example, of 21 radio signals one party owns six, another owns four and

CONTINUED ON PAGE 21

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JEFFERSON ALMANAC

Pepper Trail

Miles From Nowhere

When I was growing up, nourishing my imagination on a diet of *National Geographic* magazines and the narratives of real and fictional explorers, I had a special affection for anyplace that was described in those pages as "remote." The word itself stirred up a wind in my dreaming head. A wind was always blowing through the remote places of this earth, I felt sure, and it made no difference to me if the site in question was a cliff-top lamasery in Tibet or a stifling rubber town along the Rio Negro, a glacier in Greenland or an atoll in the Christmas Islands. Perhaps I believed that a wind was necessary to ruffle my hair in the approved style for explorer photographs. Wind; a fierce sun to set a narrow-eyed look on my weather-beaten face; and some hard haggling with impassive headmen, while children gazed big-eyed from the shadows. Such was remoteness, in my 12-year old imagination.

As I grew older, it was a shock to realize that my own little home town, surrounded by an utterly domesticated landscape of dairy farms and woodlots, was considered remote by the majority of people for whom 4-lane highways and airports were necessary hallmarks of civilization. My first trip across the country was a disillusioning journey through western towns where remoteness was measured in distance to the next gas station, and truckstops clustered around the interstate off-ramps like flies. In late-20th-century America, I learned, a "remote" place was one that it took awhile to drive to.

I became a scientist, not an adventurer, and I have never made a trip anywhere simply because it was far away. Still, it gives me great satisfaction whenever my travels lead me somewhere that lives up to my childhood standards of remoteness. For years I carried out research at a place in South America where I could climb a rocky outcropping and

look out over a primeval landscape of rain-forest stretching away untouched to every horizon. I once spent a week there completely alone. At the end of that week, when I heard the sound of human speech as I approached my campsite, all my hair bristled and I instinctively crouched like an animal.

Probably the most remote place I have ever been, both in fact and in correspondence

to my romantic imaginings, was an uninhabited atoll on the fringes of Polynesia. I will never forget my feelings as the ship that had dropped me there disappeared over the horizon. The wind did indeed blow ceaselessly, and I did indeed squint out of a weather-beaten face as I carried on my studies of the seabirds that hung over the island like smoke. Every moment I

was there, I was conscious of the infinite weight and wildness of the unimaginably huge Pacific Ocean pressing in on all sides.

These places have given me something I don't think I was capable of receiving in any other way, a quietude and a sense of transcendent insignificance. For these permanent gifts, I am ever grateful.

My thoughts were turned in this direction when I recently read about an effort to identify the most remote place in the lower 48 states, as determined by complicated satellite imaging and computer analysis. In this instance, remoteness was defined in a way that even my 12-year-old self would approve: distance from a road.

Now, pause. How far do you think this spot is from the nearest road? How far do you think a place *should* be, to be really and truly remote?

The lower 48's remotest spot is in the southeastern corner of Yellowstone National Park. It is 20.3 miles from a road. From the ridge, the headlights of cars on the park's highways are clearly visible, and the glow


“
WE NEED WILDERNESS TO
PRESERVE A SPACE WHERE THE
HUMAN SPIRIT CAN UNFOLD AND
TENTATIVELY ACKNOWLEDGE
THE KINSHIP AND COMMON FATE
THAT WE SHARE WITH THE
NATURAL WORLD.”

from Jackson Hole's bars and boutiques smears the night sky. Three government patrol cabins are located within three miles.

So, if a Wyoming grizzly bear or wolf wants to get away from roads, the farthest it can get is 20 miles. If a wolverine or a peregrine falcon or a human being would like to sit on a ridge at dusk and not see electric lights, it is almost impossible to do. Let there be no doubt: wilderness in America is almost extinct. Even a seemingly expansive area like the 180,000 acre Kalmiopsis Wilderness works out to only about 16 by 17 miles: a small box in which to fit a world.

We need wilderness because it is the world that made us. We need it to preserve a space where the human spirit can unfold and tentatively acknowledge the kinship and common fate that we share with the natural world. If we fail to protect the few remnants that remain, I fear a disconnected and tragic future for humanity.

A century ago, John Muir wrote: "The tendency nowadays to wander in wilderness is delightful to see. Thousands of tired, nerve-shaken, over-civilized people are beginning to find out that going to the mountains is going home; that wildness is a necessity; and that mountain parks and reservations are useful not only as fountains of timber and irrigating rivers, but as fountains of life. Awakening from the stupefying effects of the vice of over-industry and the deadly apathy of luxury, they are trying as best they can to mix and enrich their own little ongoings with those of nature, and to get rid of rust and disease." Muir wrote those words in a world before radio and television, before the airplane, before the computer and before the chainsaw. How much more rust has civilization layered upon us in the last 100 years, and how little wilderness is left to wash us clean again!

Today, I am no longer a 12-year old romantic; but my son is. His imagination is at least as easily ignited as mine ever was, but it flames in a world that harbors less mystery, less wilderness. My generation has much to answer for, and my generation and his have much work to do. It is my fervent hope that when the time comes, it will still be possible for my son and I to take *his* 12-year old for a walk into an unknown, uncontrolled, and uncontrolling place: wilderness, miles from nowhere. 

Pepper Trail's commentaries can regularly be heard on the *Jefferson Daily*, the news-magazine of Jefferson Public Radio.

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JEFFERSON OUTLOOK

Russell Sadler

Have a PC Holiday

"Merry Christmas" is out. "Happy Holidays" is replacing "Seasons Greetings." Public schools have winter concerts, not Christmas concerts. "Happy Solstice" is considered inoffensive good taste.

The Grinch That Stole Christmas is supposed to be a story. Unfortunately, there are real grinchers out there and they are stealing Christmas from us all. What began as a sensible practice of prohibiting government from endorsing specific religious practices has become a relentless effort to extinguish the most general reference to religion from what is fundamentally a religious holiday because it may offend someone who does not celebrate the holiday.

This practice is seriously distorting the heritage we pass on to our children. Some public schools ban sacred music from Christmas concerts which are now called winter concerts. One does not have to practice religion to sing sacred songs. Anyone considered musically educated will perform sacred music at some time in their career. Performing and believing are not the same things. Many famous classical composers were paid to write sacred music by monarchs without morals shoring up their temporal clout with the clergy. Much familiar sacred music has become a part of the secular holiday celebration. The unchurched still expect to hear "Silent Night" and "O Come All Ye Faithful" in the shopping mall without feeling the urge to attend Midnight Mass. This glorious music represents a permanent part of our cultural heritage and is often performed by professional choirs full of the unchurched. Today's public school concerts are often limited to "Jingle Bells," "Rudolph the Rednosed Reindeer" and "Santa Claus is Coming to Town" — and Santa may be an Endangered Species.

A memo circulated several years ago in Eugene's City Hall listed Santa Claus as one secular holiday symbol unofficially considered "inappropriate" for display in municipal offices. Santas, angels, mistletoe, swags, wreaths, little white lights, little col-

ored lights, candy canes, beads — imagine banning beads in Eugene! — or stockings are symbols considered potentially offensive to someone. Even pagan symbols like evergreen trees are frowned upon. "Acceptable seasonal decorations" include evergreen boughs, holly branches, poinsettias, snowflakes and non-traditional ornaments — as long as they are not red or green.

Eugene is a secular city where it doesn't matter what you say as long as you talk about it first and feel good about it afterward. But all the grinchers are not secular.

Santa Claus is also threatened by Protestant fundamentalists who equate Jolly Old St. Nick with the Devil. Other sects insist we will all go to hell because we are not celebrating Christmas at the actual time of Christ's birth. This splendid splinter group keeps time by an earlier calendar. Early American Protestants did not always approve of joyous Christmas celebrations themselves. Residents of Puritan Massachusetts were subject to the following law in 1651:

For preventing Disorders arising in several Places within this Jurisdiction, by reason of some still observing such Festivals as were superstitiously kept in other Countries to the great Dishonor of God and Offence of others.

It is therefore ordered by this Court and the Authority thereof, that whosoever shall be found observing any such Day as Christmas or the like, either by forbearing Labor, Feasting, or any other way upon such Accot. as aforesaid, every such person so offending shall pay for every such Offence Five Shillings as fine to the county.

This is further proof, if any is needed, of the wisdom of America's founders who prohibited the official government establishment of one religion over another in 1789. It is usually modern Protestant fundamentalists who loudly bemoan the loss of Christ in Christmas or the loss of prayer in the

schools. There is a reason for that. Before the U.S. Supreme Court cracked down on the practice, the prayers in schools and civic celebrations were always Protestant prayers from Protestant Bibles. The Ten Commandments on the wall plaque were always the Protestant version. The practice of government-enshrined Protestantism was offensive to non-Protestants as well as non-Christians.

But the sensible prohibition against government establishment of specific religious dogma has become the dizzy trend of culturally discouraging the display of any symbol that suggests this is a Holy Day – sorry, holiday – at all. It is a relentless effort to make the cultural majority uncomfortable celebrating their own cultural symbols while they are told they must tolerantly endure the symbols of cultural minorities. This is ironic considering our secular notion of tolerance is rooted in Judeo-Christian ethics.

I was going to wish you Happy New Year too, but even that inoffensive good cheer may be in jeopardy by the Multicultural Thought Police. It seems the terms B.C. and A.D. are now suspect. I am not talking about cartoonist Johnny Hart's B.C. comic strip. I am talking about B.C. as in "The Romans sacked Carthage in 146 B.C." and A.D. as in "King John signed the Magna Carta in 1215 A.D." B.C. stands for Before Christ. A.D. stands for Anno Dominae which is Latin for "the year of our Lord." It was the first universal dating system created by the Venerable Bede, one of the first independent scholars in the early 8th century.

These traditional terms are insufficiently secular for today's timorous textbook publishers. Some are struggling with a new dating system. The Romans sacked Carthage in 146 B.C.E., according to these revisionists. King John signed the Magna Carta in 1215 C.E. A brief translation from New Speak reveals B.C.E. means Before the Current Era. C.E. means Current Era. When did the Current Era begin? About One A.D.

I had better close by wishing all of you a Merry Christmas and Happy New Year before I am hauled off by the date police for insufficient cultural diversity. ■

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.

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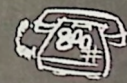
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A Celtic Christmas

Parcel from America

Ah, Christmas. In the west of Ireland, in the remote parish of Teampall an Ghleantáin, certainly at the far end of the parish, beyond the bogs entirely, where, as the distant townspeople put it, the land was so wet even the wild waterhens were obliged to wear Wellingtons; there, on the hip of a hillside so exposed to the elements it was said that the people had to live their entire lives with their backsides to the wind; there and then, in that tiny, isolated community that was made of no more than eighteen or twenty big families who were all small farmers, the very first sign of Christmas for me as a small boy growing up in that wild place, were the tunes whistled by the postman - the man known always as Davey the Post.

Davey had been the postman at our end of the parish for forty years, and for all of those forty years he had whistled his way through the potholed and gravelled bohereens of Teampall an Ghleantáin with such full-throated ease, with such careless rapture that in later years I imagined him as the model for Keats' *Nightingale*; though, even then, I thought he was surely half-man, half-bird. His vibrant spirit was utterly impervious to wind, rain, sleet, snow. It was a fact remarked on by one and all that the ardor of his whistling didn't reach its full, flamboyant fervency - didn't climb to its dizzying, swooning peak - until the first cold blast of Christmas weather. It was then, as my mother put it, that he changed his tune entirely, and unfurled his prodigious Christmas repertoire.



HIS ARRIVAL ON CHRISTMAS EVE WAS LIKE THE ARRIVAL OF FATHER CHRISTMAS HIMSELF. FOR HIS HEART WAS FULL OF A GLOWING GENEROSITY, A GLARING VULNERABILITY, A LOVELY KIND OF WILDNESS, ALMOST A MADNESS - A PECULIARLY IRISH KIND OF MADNESS THAT HAS BECOME VERY RARE IN A NEW GENERATION COMPRESSED BY COMPUTERIZED LOGIC.

by Tomáseen Foley

furled his prodigious Christmas repertoire. Free-wheeling the steeply-sloped road that careened down to our house, the frost crackling under the wheels of the bicycle, his whistling had the divine chaos of an exaltation of larks rising up from a May meadow.

And because the population of our parish, like the population of many another rural parish in the west of Ireland at that time, had been decimated by what was called the curse of immigration - London and Birmingham, New York and Boston, Sydney and Melbourne, and many another foreign place besides - were as familiar to Davey's lips as Limerick, Dublin, Cork or Galway. So it became a tradition that, at Christmas time, the members of any family living abroad would send home a parcel to those they had so tearfully left behind. The result was that for the week or so before Christmas, Davey would have to harness another wicker basket to the bicycle - this one over the back wheel, a companion to the one that resided year-round over the front wheel. And if Davey's whistling was the harbinger of the festive season ahead, then the sight of him on his revered bicycle, in the days immediately preceding Christmas, wedged in between the two wicker baskets that would be heaped high with parcels from America - this was the final confirmation that Christmas was at hand; and confirmation, too, for me, that if Davey was only half-man, then that half was wholly Father Christmas.

These parcels from America would bring more

clothes over the threshold of many a house at our end of the parish than would enter under the lintel in the round of the year. Often, too, in the parcel there would be an envelope stuffed with dollars. Mighty dollars. Almighty dollars. In America, my father said, it is Christmas three-hundred-and-sixty-five days of the year. Then he would tell a story he half believed and I wholly believed: in America there was a building so tall that, after it was completed, the top layer of bricks had to be removed in the middle of the night – to let the moon pass.

But, as my Grandmother used to say, I'm running so far ahead of myself I'm in danger of meeting myself coming back. Christmas at this time was still a religious feast, a time of spiritual renewal, and was quite often referred to as the Feast of the Nativity – "com-

of Irish people gave birth to what is now known as Irish culture. From this humble place, despite the most prolonged and horrific oppression, emanated the warm glow and inner magic of Irish stories, Irish music, dance and song – and of the country itself.

We turn our backs to the heart, to the breast wall, and, to the hearthstone at our peril. My Grandmother was fond of saying to us, her grandchildren: Ye've opened the door to the world, but in doing so have ye closed the door to heaven?

In any event, it was around the fire we would all gather on Christmas Eve, and after a long day of fasting we would be hungry enough, as my father put it, to eat the back door – buttered. Tradition had it that no one would stir outside the four walls of their own house after nightfall on that night, despite the fact that



ing into life or into the world." It had its beginning nine months prior in the feast of the Immaculate Conception – Mother's Day in Ireland; though it wasn't until the first Sunday of Advent – the last Sunday in November – that it began to seem close. And these weeks from the end of November up until sunset on Christmas Eve were considered to be a penitential period. Even on Christmas Eve itself, nobody in good health would eat any solid food or drink any milk until darkness fell; only then did the twelve days of celebration begin in earnest. And it began and ended where nearly everything began and ended – around the fire.

Up until very recent times the open fireplace was the center and soul of family life in rural Ireland, and never more so than at Christmas time. At nightfall everyone gathered around it with a quiet sense of ease and grace, to be mesmerized by its light, its warmth, its smoke; smoke that carried, for purification, the thoughts of all those present skyward to the clear, cold stars, even to heaven itself. The wall against which the fire blazed was called the breast wall; the biggest flat stone directly in front of the fire was called the hearthstone; the center of the fire itself was called the heart. It was around these fires that generation after generation

on nearly any other night of the year people rambled in and out of each others houses with great ease. The only person with a clear dispensation to be out after dark would be Davey the Post, delivering the last of the parcels from America.

Tradition also had it that on that night Davey would be given a bottle of stout – Guinness – at every household he had a parcel for; and since he was notoriously fond of the drop, people said that by the time he reached our house – we were the second-to-last house on his journey through the parish – if you tipped him a little bit sideways at all at that late hour, he'd spill.

The first Christmas light for me as a small boy came from Davey's bicycle – a dynamo light that moved like a spirit through the darkness as he cycled down the road at the back of our house. His arrival on Christmas Eve was like the arrival of Father Christmas himself, for his heart was full of a glowing generosity, a glaring vulnerability, a lovely kind of wildness, almost a madness – a peculiarly Irish kind of madness that has become very rare in a new generation compressed by computerized logic. Davey's wild spirit lifted the hearts of young and old alike, and helped heal the wounds that the waning year had inflicted.

CONTINUED ON PAGE 27

English Panto Invades Southern Oregon

A British holiday tradition is adapted to local theater—including the dancing camel

Panto is a traditional British style of theatre, now done primarily during the Christmas holiday season. Short for "pantomime," its origins are in Italian *commedia dell'arte* with its broad physical comedy and set of stock characters like Harlequin and Pantalón. Panto has been evolving in England for over 200 years and is still very popular in 1998. It's a marvelous hodge-podge of all of the elements of popular culture that have stuck to it over the years but English music-hall (vaudeville) remains the most enduring influence.

I first encountered Panto in December of 1985 when I was in Barcelona and was taken to a Panto put on by Barcelona's British community. Though it was very amateurish, I was charmed by its eclectic form and its silly British humor. A few years later, once again desperate to come up with a Christmas show for the Oregon Cabaret Theatre, I thought about the Panto and began doing some research. I found out that while each Panto is very different, there are a number of essential elements. They are always based on a fairy tale or folk tale, though the plots are very freely interpreted. The episodic vaudeville style dominates over concerns for a "well-made play."

There is always a "Dame" role—a burly man dressed in outrageous women's clothing. Nothing is funnier to Brits than a man dressed as a woman. What is more odd to us, however, is the tradition of the "Principal Boy." The young male lead, the



**I FELT A BIT LIKE AN
ANTHROPOLOGIST.
TRAVELING TO REMOTE
PARTS OF LONDON,
QUEUING UP WITH ALL
THE BRITISH FAMILIES,
HISSING AND BOOING
AND SHOUTING BACK
THE EXPECTED LINES.
THIS IS AN IMPORTANT
HOLIDAY RITUAL.**

Hero, is often played by an attractive woman in an abbreviated costume showing lots of leg. This is a convention that we are familiar with only in the context of a Mary Martin or a Cathy Rigby playing "Peter Pan." I think the idea is that there needs to be something for the dads to enjoy.

The British adore bad puns and corny jokes and Panto is full of them. They also enjoy set-pieces of physical comedy that are like vaudeville turns inserted into the story even though they usually have absolutely no relation to the plot. There is a great deal of direct address to the audience and a tradition of the audience talking back to the performers with well-known retorts and, of course, booing and hissing the villain. There are also lots of topical references to whatever is in the news and lots of local jokes thrown in as well.

I became intrigued with this form and one year I boldly announced in the Oregon Cabaret brochure that we would be presenting something called *Panto-Monium* the next year. Then I had to write it! I settled on *Cinderella* as the story, enlisted Darcy Danielson to compose an original score, and we actually did present *Panto-Monium: A Cindy Rella Story* on schedule. The show was an enormous hit with our audiences. We revived it a couple of years later and then, joined by Jim Malachi, wrote a second Panto, based on *Alice In Wonderland*, called *Alice In Panto-Land*. Panto was becoming an Oregon Cabaret tradition.

After two Panto-less seasons, it was time for a new one this year. I decided that, if I was going to

by Jim Giancarlo

write my third Panto, it was time that I saw the real thing in its natural habitat. So last December I went to London for ten days and saw one or two a day. That may sound like a lot but there were 26 to choose from in London alone!

I felt a bit like an anthropologist, traveling to remote parts of London, queuing up with all the British families, hissing and booing and shouting back the expected lines with the rest of them. This is an important holiday ritual and the feeling of tradition was strong. It was mums and dads taking their kids to the Panto, just as they were taken when they were young. What fun!

I saw quite a range of Pantos—everything from huge, lavish spectacles to modest community theatre shows. I saw a Victorian Panto, a bawdy Panto and one that was sort of guerrilla/street-theatre Panto. Though stylistically very diverse, they shared many of the same elements and I began to see what makes a Panto.

The most fabulous one I saw was an enormous production of *Dick Wittington And His Cat*. It had everything: gorgeously elaborate costumes and painted sets right out of a storybook, British sit-com stars in the leads, a comedy team, a large chorus of singer-dancers, a musclemán who did tricks with his muscles, a laser light show, a tap number, a sing-along, a black-light puppet sequence, even a team of Arabian tumblers like one used to see on *The Ed Sullivan Show*. I couldn't tell you what the story was about but all of the elements were brilliantly done, the jokes were hoary and corny (the same jokes popped up in many of the Pantos I saw) and I was thoroughly entertained. The music, typically for Panto, was not original but pop tunes and show tunes just thrown in, sometimes with slim relationship to the plot. This one had songs from sources as diverse as the musical *Grease*, the movie *Ghostbusters*, and the Spice Girls.

Another elaborate one was *Cinderella*. All of the elements were served up in a very lavish style but it didn't have the energy or heart of the other. I suspect they were just tired because these shows are often performed two or three times a day during the holiday season. My favorite part of this one occurred when the "Buttons" character was announcing birthdays, as is commonly done. He said: "and Susie's got a birthday, she's 8 today. Where are you, Susie?" He was answered by a 5 year old yelling at the top of his voice: "She's in the toilet!!!"

One of the more interesting ones was an 1859 Victorian Panto of *Babes In The Woods*. It was presented in a theatre of the period and very much as it would have been then. It was a fascinating glimpse into the Panto history. The entire show was in rhymed couplets (nowadays, only the fairies or magical beings speak in rhyme). The costumes and sets were lovely, very much like Victorian etchings. The songs were music hall airs or tunes filched from opera. It had the music hall humor, though a bit more genteel. It was more like a comic operetta and it was thoroughly charming.

Charming in an entirely different way was a show called *Big Dick Wittington And His Little Pussy!* This was one that was clearly for the grown-ups, presented in a large pub-like music hall and blatantly bawdy. It was really like an old-fashioned burlesque show, full of stand-up routines, music-halls ditties, drag queens, genital humor and limericks. The recurring refrain which the audience was to shout back to the stage was "We want Pussy!" So much for our stereotypes of the British as prudes!

One of my forays out into the distant London neighborhoods was to see *Ali Baba And The Forty Thieves*. It had a kind of San Francisco Mime Troupe feel to it: low-budget, young performers, a slight political edge but still with all of the Panto elements. It was very fragmented with an unclear story but an appealing style. I liked the *Arabian Nights* setting and some of the elements such as the dancing camel. It turned out to be this one that was most directly inspiring to me.

Once home, I settled on the *Tales of Arabian Nights* theme but, in typically eclectic Panto style, decided to juxtapose a number of characters from different tales, including Ali Baba, Sinbad the Sailor, an Aladdin-type Genie and Scheherazade. Our earlier Cabaret Pantos were much more structured than any of the ones I saw in London. And this one will be too, but I am taking a freer hand with the plot. Making Scheherazade the hostess/narrator of the show gave me the idea to use the famous Rimsky-Korsakov suite as the basis for the music. Working with my collaborators, Jim Malachi and Darcy Danielson, we explored the many wonderful musical motives in Scheherazade and felt we could build song ideas on them. Our other Pantos, untypically, had completely original scores. This one will also be original but the use of Rimsky-Korsakov's music as a base brings us just a bit closer to the Panto tradition of cannibalizing existing songs. As usual, there'll be plenty of sight gags, topical and local jokes and audience participation in addition to an exotic roster of characters including—you guessed it—a dancing camel.

It's great fun to work in this Panto form with its long tradition and its free-form structure. Delight is what it's all about and

it's been fun to be a bit of a cross-cultural emissary and introduce our Oregon audiences to this delightful British tradition.



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Book & Lyrics by Jim Giancarlo
Music by Jim Malachi & Darcy Danielson

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Previous Page: From *Alice in PantoLand*, Jamie Peck (top), Melissa Rain Anderson, Tony Mason (middle), and Suzanne Seiber (foreground).

Above: From *Pantomonium: A Cindy Rella Story*, Tamara Martin Marston and Brad Whitmore.

Jim Giancarlo had a background in visual arts and writing before passionately embracing dance at age 25. Dance led to theatre and both led him to Ashland in 1976 to dance in the Green Show at OSF. In 1986, he became a founding member of Oregon Cabaret Theatre where he has been able to combine all of his loves – directing, choreographing, performing, writing and designing. He also teaches dance and musical theatre at SOU.

Michael Feldman's

Whad'Ya Know?

All the News that Isn't

On the Middle East Peace Agreement

After weeks of struggle in rural Maryland, a Middle East peace agreement is reached—but war breaks out between Maryland and Virginia.

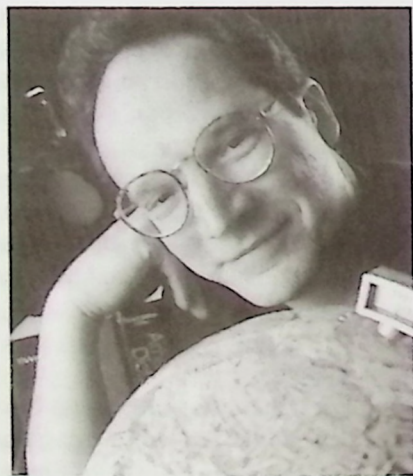
Removing a major stumbling block, the Palestinians removed the 26 clauses in their charter calling for the destruction of Israel—replacing them with one clause and 25 "dittoes."

On Clinton, Starr and Microsoft

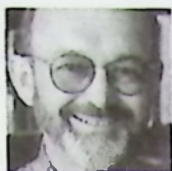
In the government action against Microsoft, Ken Starr is given his toughest challenge — Bill Gates' sex life. So far all he's got is tying, bundling, and predatory practices. Close, but no virtual cigar.

If the Department of Justice succeeds with Microsoft, they will reportedly go on to break up Oprah Winfrey.

The Pentagon warns enlisted men about disparaging the President—some Army officers have been critical, but seamen like him.



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NATURE NOTES

Frank Lang

Christmas Trees

*O Christmas tree! O Christmas tree!
Your leaves are faithful ever! Not only
green when summer glows, but in the
winter when it snows, O Christmas
tree! O Christmas tree! Your leaves
are faithful ever.*

When I was a child growing up in Olympia, Washington, I knew Christmas was upon us when the family, aunts and uncles, cousins, mother, father, sisters, the whole fam damily, as I recall it said, packed up on a cold and wet Saturday and proceeded to Hawks Prairie to cut each family's Christmas tree. What an adventure! What a place.

In the late forties Hawks Prairie was still a prairie: open grassland, surrounded by a forest of Douglas fir. Around the margin were many smaller trees—Christmas tree sized trees.

The family arrived in force, got out of the cars, and then began, what I swear was the beginning of the world's greatest annual slow down ever, the count down till Christmas morning. Christmas Eve, of course, was when time stood still, perhaps moved backward. As you might suspect, we opened presents at our house Christmas morning, after Santa Claus had come and gone. I still look askance at families who open presents before Santa has officially arrived. I think they are depriving themselves of one of our culture's greatest anticipatory events.

On the prairie, in the wind and rain, we walked around looking at countless trees, looking for the perfect tree. More often than not, we cut one of the first trees we scrutinized.

Prairies in the middle of the Puget Sound lowland? How could it be? I didn't find out till years later when I studied the vegetation dynamics of the gravelly prairies of western Washington for my Master's thesis. The prairies formed on the draughty soils of the outwash at the terminus of the last great Pleistocene glacier. Constant

burning by natural fires set by lightening or Native Americans maintained the prairies.

Once the Europeans established fire protection, seedling firs could get established, an event that is playing out with the disappearance of the open grasslands. Today, Hawks Prairie is gone and in its place is a Douglas fir forest that has trees that might do for the White House, but not my house.

As you might suspect, the tradition continues here. For years the families of friends and colleagues have gotten together to venture forth on an annual Christmas tree expedition to the local high country. It's a mixture of popcorn balls, mulled wine and adrenaline, for me. How much snow? Will we get stuck? Will we get the elusive silver-tip or have to settle for a white fir, or—God forbid—a Douglas fir? I still love em, Douglas firs. Someone else is spoiled. The silver-tip is the noble fir, incorrectly called by many the Shasta fir. It makes a beautiful Christmas tree. I don't feel too badly about cutting Christmas trees. It cuts down on competition for the others. I suppose I should be ashamed. Sorry, I am not.

There are two odors that bring back a flood of pleasant memories: the heady smell of Douglas fir in the house first thing in the morning when you get up, and the distinctive smell of the Sears Roebuck Christmas catalog. What memories.

*O Christmas tree! O Christmas tree!
Your faithful leaves will teach me that
hope and love and constancy Give
hope and peace eternally. O Christ-
mas tree! O Christmas tree! Your
faithful leaves will teach me.*



Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

The 18th Annual JPR Harvest Celebration & Wine Tasting

Jefferson Public Radio



The common modern calendar shows the year 2000 rolling quickly into view; but on a vintner's calendar, the year 8000 might be more appropriate—for it's been that long since the world's first wines were made in Armenia. A great deal has changed in the winemaking world since then, to say the least; the art and science of the fermented grape has become beautifully refined. The knowledge has spread around the world, with excellent grapes grown in a variety of global regions—notably those between 30 to 50 degrees north latitude and 30 to 40 degrees south latitude. In those areas, given the right kind of care, wine grapes can thrive, and world-class beverages can result.

One of the areas which falls within that geographical range, of course, is Southern Oregon. The past century and a half has seen the development of a top-notch winemaking industry, from the days of the pioneers in the 1860s, to a time when Prohibition forced the industry underground (an era during which grape production in Oregon actually doubled), to a later time when Oregon wines had difficulty competing with California wines, to the healthy current day, where Oregon wines enjoy great international respect and popularity. Oregon may not yet have the reputation of certain areas of France, when it comes to wines, but the wines are often deserving. With local vintners believing that 1998 is likely to be another excellent year, the region's reputation seems only headed for even higher respect.

It has become a local tradition for Oregon wineries to gather for the annual Harvest Celebration and

Wine Tasting, sponsored by Jefferson Public Radio. For eighteen straight years, vintners have brought their finest wares to Ashland to celebrate and share their good fortune. With many of the best local eateries participating as well, it has become a diverse feast for the palate that draws a yearly sellout crowd. This year is likely to be no exception.

In 1998, the Harvest Celebration and Wine Tasting will be held on December 11, in the Stevenson Union on the campus of Southern Oregon University, with the festivities beginning promptly at 6pm and lasting until 9pm. For members of the JPR Listeners Guild, the cost will be \$20 per person, which includes a free embossed souvenir wine glass. For members of the

general public, admission is \$25. Extra wine glasses may be ordered at \$3 each. Attendance will again be limited to 600, so early reservations are advised. This year the tasting will feature an enhanced ambiance, for the greater comfort of those participating.

Anyone who comes will be able to taste in detail why the pinot noir grape has become an Oregon specialty; just how much Southern Oregon's merlots have loved this part of the state's warm summers; and how the cabernet, too, among others, has found itself suited to this climate.

Last year, along with a great variety of gourmet foods, over 75 different wines were available for tasting from the region's best vintners. Turnout this year is again expected to be high. Since the proceeds of the event benefit Jefferson Public Radio, it's possible to have a delightful warm evening and support public radio at the same time. No wonder it's a lasting tradition. ■

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BY
Eric Alan

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ONLINE

Joe Loutzenhiser

A Year to Catch Our Breath

At the beginning of 1998 I made a few predictions on what I thought would be the most important developments in the fields of computing and the Internet. Now that the year is nearly over it is time to appraise the progress we have made as well as my accuracy.

The pace of Internet development will slow. Growth did slow moderately, from a breakneck to merely outrageous pace. Hyped and over-rated technologies, most notably network computers and Java, faded into the background. Java may have its day in the future, but the network computer has been doomed by increasingly inexpensive PCs. The slowdown had been partly beneficial, though, as many technologies and products have had time to mature and become more reliable. But it appears to be a short lull as there is a multitude of products being readied for release in 1999, including new versions of Internet Explorer and Netscape Navigator. The only potentially revolutionary product of 1998 was the iMac, but I have a hard time making that argument due to some poor design choices and a dated operating system.

We'll still be using modems, but they'll be faster. The good news is that as 1998 closes the City of Ashland is finishing work on a fiber optic network that will bring extremely high speed Internet connections to its utility customers. The bad news is the service is only available in Ashland. Elsewhere 56K modems now come standard with new computers, although they still have not entirely eliminated connection problems. Hopefully the success of Ashland's fiber networks—as well as other cities—will motivate other regions to wire themselves accordingly and free us from antiquated modem technology that has little future potential.

Email will become essential. This has certainly become the case for most businesses,

but home use of email is peculiarly slow to be accepted, only totaling about 50 million Americans (19% of the population). Still, the phrase, "What's your email address?" is now almost as common as asking for a phone number.

The computing industry will become permanently wedded to the Internet. Peruse a computer products mail-order catalog and you will find that most products promote at least a few Internet-related features and that Internet products are most prominent. Computers are now marketed as "Internet-ready," being sold with a modem or network card and Internet software as standard equipment. Even games are now expected to include multi-player support over the Internet. Much of this is still overenthusiasm for all things Internet, but it also facilitates more, and sometimes better, communication. The Internet has now become the primary driving force behind computing and new product development. Until it becomes ubiquitous, and we can move on to other things, it will remain so.

Our 1st Amendment rights will be compromised even more. Thankfully, the original "Community Decency Act" (CDA) Internet censorship bill was ruled unconstitutional. But now we have "CDA II" signed into law in October (details at www.eff.org) which is just as oppressive and certainly just as unconstitutional. Currently we have a federal government that is determined to censor and control its citizens regardless of constitutional rights, legal costs, or the evil they do with good intentions.

Apple will release its next operating system (Rhapsody) and it will be very cool, but no one will want it. Apple quietly abandoned Rhapsody in 1998, instead planning to incorporate some of its technology into the upcoming MacOS X. Unfortunately this is the second major operating system project that Apple has abandoned (Copeland

was the first), so I am skeptical of their chances for anything but moderate improvements, which is not what the aging MacOS needs. Hopefully the success of the iMac will buy Apple the time and resources necessary to develop a new MacOS that incorporates the modern technology that competing operating systems offer. Otherwise, the Macintosh will fall further behind and lose what viability it's got left.

Windows 98 will be released late in 1998 and generally be well received. Relative to the release of Windows 95, Windows 98 was not nearly so hyped, and as would be expected, got a correspondingly lesser amount of attention by the Internet infatuated press. Windows 98 doesn't really need the hype, though; the improvements over Windows 95 are more utilitarian than dramatic. Released in June (sooner than I predicted!) Windows 98 is a solid upgrade to Windows 95. New features like Active Desktop (your desktop becomes a web browser) and the automatic Windows on-line update are nifty, but the best part is not having the system completely munged and having to restart when some sort of error occurs. According to Microsoft, Windows 98 is selling as well as Windows 95 did in the months following its release.

Microsoft will be increasingly successful and increasingly vilified. As I write Microsoft is in court defending itself from charges of being an illegal monopoly and using predatory business practices. Initially the Department of Justice's charge was that it was illegal for Microsoft to incorporate a web browser into Windows 95 and 98. That was ruled as legal, and since then the DOJ has trumped-up other allegations to continue their attack on Microsoft. Sometimes Microsoft does not play nice, and sometimes they don't even play fair, but they have a natural monopoly because they have persevered in the technology wars. In an increasingly competitive world market it may not be wise to punish one of our most successful, and profitable, companies, or we may find our software comes from Japan like most everything else we buy. ■

Joseph Loutzenhiser works for Project A, an Ashland high-technology firm, and lives in Ashland with his wife and son. He has worked with computers for ten years both professionally and recreationally.



Future generations will inherit the world we have fashioned. They'll benefit from the institutions we have invested our time and resources to create and be limited by our omissions. Jefferson Public Radio is an institution that strives to contribute to the betterment of our culture by building tolerance for the expression of diverse viewpoints, promoting informed citizen participation toward forming effective government, and encouraging original creation in the arts.

We invite you to become a permanent part of our future. By naming Jefferson Public Radio in your will, you can ensure that future generations will have access to the same thought-provoking, inspiring public radio programming that you have come to value. Bequests are conservatively invested with only the interest and/or dividend income they generate used to support Jefferson Public Radio's service in Southern Oregon and Northern California. By managing bequests made to JPR in this way, your gift truly becomes one that will have lasting impact on our community for decades to come.

To include Jefferson Public Radio in your will consult your attorney or personal advisor. The suggested description of our organization is "The JPR Foundation, Inc., which is an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like further information on making a bequest please contact us at (541) 552-6301.

JEFFNET

the community-based Internet
service of the jefferson public
radio listeners guild

JEFFNET provides low-cost public access to the world's newest information resource, the Internet, and provides the full-range of Internet services as a way to foster people's desire to know about the world in which we live. JEFFNET is operated by and for people right here in Southern Oregon ... it's easy to use ... and it continues Jefferson Public Radio's tradition of encouraging life-long learning and facilitating community dialogue. Whether you seek to read Shakespeare, visit the world's great museums with your kids, get the weather forecast in Timbuktu, e-mail a long lost friend, or participate in a local discussion group, JEFFNET's Control Center provides a comprehensive, well-organized gateway that makes using the Internet and the World Wide Web a breeze.

3 WAYS TO LEARN MORE

①

Stop by the Do-It-Yourself JEFFNET Internet Registration Center at the Ashland Community Food Store located at 237 N. First Street in Ashland

②

Call us at (541) 552-6301, weekdays from 8am to 5pm

③

Visit us on the World Wide Web at <http://www.jeffnet.org>

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ON THE SCENE

Ray Suarez

Nuestra Navidad en Chicago

A few days before Christmas, the frost crawled up the inside of our old windows, making it harder to see the sidewalk below. Before we could wipe a window to get a glimpse of the park, an incongruous sound carried across the frigid, still air.

Two guitars, maracas, a *guiro*, and a small crowd trying to keep up with the songs were heading toward our house. The yellow glow of modern streetlights bounced off a brand-new dusting of snow. Our friends, laughing and threading their way across the whitened park, sent up little breath-cloud plumes against the bright light. Christmas was arriving in the form of these frozen musicians and their chilled chorus, and we could watch it all for another minute before running to open the door.

Usually by this time of year my wife and I would have long since made our reservations for the flight back to New York. Virtually every Christmas we had followed a star back to Brooklyn. From London, Rome, Los Angeles, or Chicago, we always managed, a few days before, on the eve, or unpardonably early on Christmas morning, when Kennedy and La Guardia are quiet as tombs. One relative or another could always be prodded into sleepily heading over the Brooklyn-Queens Expressway to pick us up.

This Christmas we were confined: my wife, as the King James Version would say, was "great with child," our first. We had been renovating, as cash would permit, an eighty-five-year-old faded beauty facing a small park. Palmer Square was home to successive waves of Chicagoans since it was first developed in the early years of the century. The Norwegian, Swedish, and German *petit bourgeoisie* had given way to Ukrainians, Russian Jews, and Poles, and eventu-

ally to Puerto Ricans, Cubans, and a sprinkling of Latinos from clear down to Tierra del Fuego.

In the closing years of the 1980s, Puerto Ricans and, increasingly, Mexicans were buying and fixing small houses on side streets off the broad, beautiful boulevard that ran like a ribbon through the neighborhood. The houses had two or three apartments, making it feasible to split the mortgage with a cousin, brother, or sister. Beautiful graystones, from the years on either side of the First World War, were available at prices impossible to find in other, more gentrified sections of town. So a new class of Latino yuppies, not scared of the neighborhood's Spanish-speaking ambience, began drifting in from the Lakefront.

There we were, often the first people in our families to head for college, pick up degrees, and march into big corporations. Sure, Latinos had worked down in the Loop for years, but they had been heavily concentrated—some would say confined—in the hotel and restaurant business.

At the same time, we were still who we were. Many born there, others born here. The Ecuadoran MBA and the Mexican-American real estate agent, the Colombian municipal-contracts supervisor and the Mexican-American not-for-profit manager, Puerto Ricans born here who spoke English with an accent, and Puerto Ricans born there who spoke Spanish with an accent. We were clustered in our late thirties, political, ambitious, angry, and affectionate.

We found each other, through the bush telegraph of political fund-raisers and community agency open houses and friendships formed in college. We sought out each other's company, babysat, shared bottles of

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wine, and sang "Happy Birthday." Now it was Christmas. Somebody said, "How about a *parranda*?" We had all laughed. *Parranda* was a lovely custom, more suited to a low-rise tropical world of villages and small towns. It was a custom that might not be expected to travel any better than the *coqui*, the Puerto Rican frog said to die when it is taken off the island.

Musicians singing traditional *aguinaldos* would wander from house to house, expecting to find hospitality, both solid and liquid, at every stop. The *parrandistas* literally sang for their supper, accompanied by the householders and a growing entourage of friends, neighbors, and relatives, on- or off-key. It is a beautiful custom, quite in tune with that old and perhaps vanishing Puerto Rico, where people not only knew all their neighbors but all their neighbors' business, as well.

In late-twentieth-century Chicago, we had to find a broader definition of kinship. We were amalgam people. Our *parranda* would meld the warmth and welcome we believed was our birthright with the caution of the new proprietors we had struggled so hard to become. Not everyone who decided they'd like to join in would be welcome.

There would be more surrenders. Now thirty-eight weeks pregnant, there was no way Carole was going to cook the labor-intensive dishes of the season: *pasteles*, mashed plantain stuffed with pork; *pollo guisado*, chicken and vegetables in red sauce; *pastelillos*, fried meat pies. No, these would be sorry, Abuela-bought from Sabor Latino, one of a cluster of struggling, undercapitalized, and occasionally wonderful small restaurants in our neighborhood.

Invitations were spit out of desktop-publishing programs. Homes were decorated. Food was ordered. Booze was acquired. A few days before the party, a cold front came barreling down from Canada, promising to make this one of the coldest Christmases in a generation. Perfect. Just the thing to remind us we weren't on the island anymore.

Phone calls followed. Should we move from house to house? Should the pregnant women (three of them) go by car while the first ever Iditarod *Parranda* proceeded by snowshoe? We stuck with our plan. A frozen delivery man from Sabor Latino arrived an hour later than expected, but before the guests (also late) arrived from their first stop around the corner.

Candles were lit. Lights dimmed. The house began to fill with the bouquet of vast amounts of Puerto Rican food. We stood by the frosty windows and waited for the bell. Leaving the door open was out of the question in single-digit cold. Musicians and revelers and, yes, even pregnant women climbed the stairs, their faces flushed scarlet and their eyes shining. The songs continued in the living room.

The Anglos scattered through the room, friends, neighbors, spouses, and lovers sipped their drinks and smiled indulgently, some limbering up their high-school Spanish and consulting the song sheets, drinking the whole thing in. This is what the potent combination of migration and education brings.

It was a cornerstone belief of the Latinos in the room

that something beyond merely liking each other bound us together. We looked for the similarities in family histories, the struggles of the newly landed, and our ongoing argument with America about being here. There was the bond of religion (though many were indifferent Catholics, even outright atheists). There was the bond of Spanish (though there was a range in facility from poetic fluency to something hard on the ear). Time in the States ranged from a few years to a few generations to South Texans who had been in the country as long as there had been one.

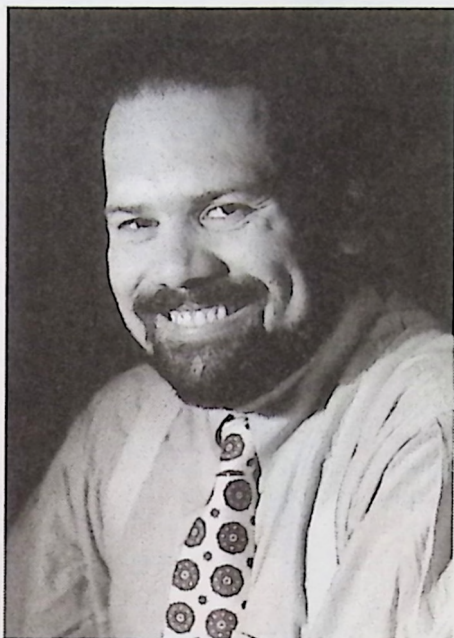
Yet somehow we were all *raza*. More sentimental than hardheaded? Maybe. Was this notion of identity so plastic we could easily bend it to fit our needs? Perhaps. But here in this city so far from the places where the GiralDOS and the Laras and the

Martinezes and the Garcias and the Suarezes started their journeys, we didn't need to analyze all this very much. We saw ourselves in each others' eyes, and that was enough. For those of us far from home and the people who shared our names and our DNA, this was as good a family as we could find on the road. For this holiday, we had created a warm country to live in. It was Christmas in Pan-America, and though there would never be a special on TV for our new nation, we had a feeling we were all on our way to a different somewhere than the place where we started out.

Pitorro, a Puerto Rican *grappa* found more often in well-washed plastic bleach containers than in fancy bottles, emerged from someone's coat. Despite a hurried life, I found time to make pitchers of *coquito*. The songs continued. The Three Kings on the mantel stared across the living room at the silently winking Christmas tree.

When the *parrandistas* made their way to the next house, we took a deep breath. Alone again, we began to clean up. After bouncing around a lot through our married life, we were home. We cared about these people, and were happy to have a house full of them.

Late on El Dia de los Tres Reyes, the contractions began. I packed away the Christmas ornaments while Carole labored, knowing that soon there would be very little time for these chores. The deep chill had kept its grip on Chicago through Christmas and into the young New Year. We drove through quiet, cold streets the next morning to the hospital, and Rafael was in our arms just a few hours later. He was too late for the party, and right on time. ■



Ray Suarez

NPR Talk of the Nation host Ray Suarez joins twenty-three other celebrated Latino writers in Las Christmas, a collection of delighting and moving essays recalling Christmases past, which are coupled with recipes from contributors' own family collections. Talk of the Nation can be heard on JPR's News & Information Service at 11am each weekday.



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG

This month, the Metropolitan Opera opens its 1998-1999 season with a flourish. There will be two new productions this month including Mozart's *The Marriage of Figaro* on December 5th, Verdi's *La Traviata* on December 19th. Rounding out the month, two well-known operas, *Carmen* on December 12th and *The Magic Flute* on December 26th. Saturdays at 10:30am.

In addition, we celebrate the birthdate of Beethoven on December 15th with Eric Teel and Milt Goldman from December 14-19 as they chart the development of his wonderful Piano Concertos, finishing up with the "Emperor" Concerto on Friday the 19th on Siskiyou Music Hall, noon-4pm, Monday-Friday.

Rhythm & News Service KSMF/KSBA/KSKF/KNCA/KNSQ

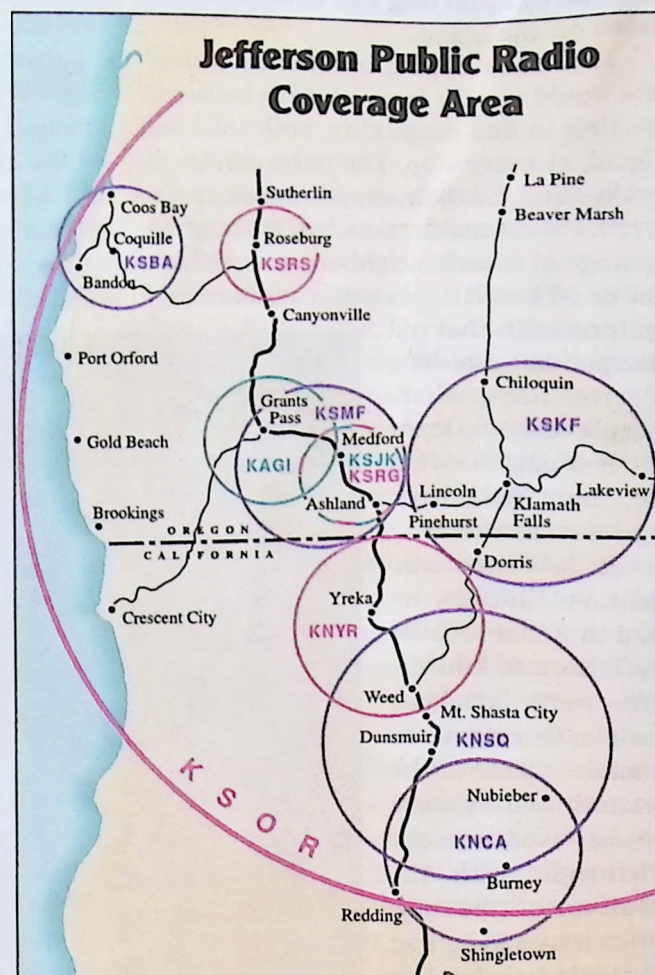
Open Air at Night, the new late night show on the Rhythm and News Service, is a blend of jazz, blues, world beat, and contemporary music ranging from ambient to trip-hop. It's the place on your radio dial where Billie Holiday and Miles Davis find themselves alongside DJ Krush and the Squirrel Nut Zippers. "I play music for night owls," says host Johnathon Allen, "It's a late night soundtrack for artists, lovers, and people on graveyard shifts; It's for those who are just up late because the company, conversation and music are too good to turn off. I figure if I'm competing with David Letterman for your late night entertainment, it had better be good." So next time you're up late tune into *Open Air at Night*, from 10:00pm to 2:00am Monday through Friday.

Volunteer Profile: Rebecca Stow



Rebecca Stow was born in Yuma, Arizona and moved to Phoenix, Oregon when she was four years old. She became interested in radio when she went to a live show at a Medford radio station. The announcer told Rebecca that she had a great "radio voice" and offered to train her. In the three months she was there, Rebecca did some commercials and learned by watching and listening. She was not able to continue her education there as the announcer moved out of state. Rebecca still wanted to reach her goal of becoming an announcer when she heard about Jefferson Public Radio through her counselor at Vocational Rehabilitation in Medford. She is now an

operations volunteer, administrative volunteer at the front desk and also answered phones during our latest pledge drive. Rebecca started at JPR this past September but has already proved herself a valuable addition with her positive attitude and flexibility. When not helping out at the station, Rebecca cooks, cleans, and cares for her family.



KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Crescent City 91.7	Roseburg 91.9
Ft. Jones, Etna 91.1	Sutherlin, Glide 89.3
Gasquet 89.1	Weed 89.5
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for translator
communities listed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	9:00 Millennium of Music
12:00 News	7:00 State Farm Music Hall	10:30 Metropolitan Opera	10:00 St. Paul Sunday
12:06 Siskiyou Music Hall		2:00 Siskiyou Music Hall	11:00 Siskiyou Music Hall
4:00 All Things Considered		4:00 All Things Considered	2:00 Indianapolis On The Air
		5:00 Common Ground	3:00 Car Talk
		5:30 On With the Show	4:00 All Things Considered
		7:00 State Farm Music Hall	5:00 To the Best of Our Knowledge
			7:00 State Farm Music Hall

Rhythm & News

KSMF 89.1 FM
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CAVE JCT. 90.9 FM
GRANTS PASS TBA

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM

KSKF 90.9 FM
KLAMATH FALLS
CALLAHAN 89.1 FM

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

Monday through Friday	Saturday	Sunday
5:00 Morning Edition	6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air	10:00 Living on Earth	9:00 Marian McPartland's Piano Jazz
3:00 All Things Considered	N. CALIFORNIA STATIONS ONLY:	10:00 Jazz Sunday
5:30 Jefferson Daily	10:30 California Report	2:00 Le Show
6:00 World Café	11:00 Car Talk	3:00 Confessin' the Blues
8:00 Echoes	12:00 West Coast Live	4:00 New Dimensions
10:00 Open Air at Night	2:00 Afropop Worldwide	5:00 All Things Considered
	3:00 World Beat Show	6:00 Folk Show
	5:00 All Things Considered	9:00 Thistle & Shamrock
	6:00 American Rhythm	10:00 Music from the Hearts of Space
	8:00 Grateful Dead Hour	11:00 Possible Musics
	9:00 The Retro Lounge	
	10:00 Blues Show	

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday	Saturday	Sunday
5:00 BBC World Service	6:00 BBC Newshour	6:00 BBC World Service
7:00 Diane Rehm Show	7:00 Weekly Edition	8:00 To the Best of Our Knowledge
8:00 The Jefferson Exchange with Jeff Golden	8:00 Sound Money	11:00 Sound Money
10:00 Public Interest	9:00 Jefferson Weekly	12:00 A Prairie Home Companion with Garrison Keillor
11:00 Talk of the Nation	10:00 West Coast Live	
1:00 Monday: Talk of the Town	12:00 Whad'Ya Know	2:00 This American Life
Tuesday: Healing Arts	2:00 This American Life	3:00 Jefferson Weekly
Wednesday: Word for the Wise and Me & Mario	3:00 A Prairie Home Companion with Garrison Keillor	4:00 Zorba Paster on Your Health
Thursday: Latino USA	5:00 Talk of the Town	5:00 Sunday Rounds
Friday: Real Computing	5:30 Healing Arts	7:00 People's Pharmacy
1:30 Pacifica News	6:00 New Dimensions	8:00 The Parent's Journal
2:00 The World	7:00 Fresh Air Weekend	9:00 BBC World Service
3:00 Fresh Air with Terry Gross	8:00 Tech Nation	
	9:00 BBC World Service	

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KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Kelly Minnis.

7:00am-Noon

First Concert

Classical music, with hosts Don Matthews, John Baxter, and Julie Amacher. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am.

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes As It Was at 1:00 pm and Earth & Sky at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30-2:00pm

Metropolitan Opera

2:00-4:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library.

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

Common Ground

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00-3:00pm

Indianapolis On The Air

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates November birthday

First Concert

- Dec 1 T Glazunov: *Scenes de Ballet*
 Dec 2 W LeClair: Violin Concerto in D major
 Dec 3 T Webern*: *Im Sommerwind*
 Dec 4 F Onslow: String Quintet in C Minor, *The Bullet*
 Dec 7 M Goetz*: Piano Trio in G Minor, op. 1
 Dec 8 T Sibelius*: *Tapiola*
 Dec 9 W Turina*: Piano Trio #1, op. 35
 Dec 10 T Gould*: *String Music*
 Dec 11 F Berlioz*: Love Scene from *Romeo and Juliet*
 Dec 14 M Beethoven: Trio for piano, clarinet and cello
 Dec 15 T Beethoven*: Symphony # 1
 Dec 16 W Kodaly*: *Harry Janos Suite*
 Dec 17 T Cimarosa*: Trumpet Concerto in C major
 Dec 18 F MacDowell*: *Woodland Sketches*
 Dec 21 M Respighi: Suite #3 of *Ancient Airs and Dances*
 Dec 22 T Puccini*: *La Boheme Fantasia*
 Dec 23 W Bruch: Concert Piece in F# Minor for violin and orchestra
 Dec 24 T Elgar: *Enigma Variations*
 Dec 25 F Gibbons*: *Fantasies and Galliards in 3 parts*
 Dec 28 M Brahms: Piano quartet #3 in C Minor
 Dec 29 T Beethoven: Piano sonata #32, op. 111
 Dec 30 W Mozart: Clarinet concerto
 Dec 31 T Moeran*: Rhapsody in F# for piano and orchestra

Siskiyou Music Hall

- Dec 1 T Mozart: Symphony No. 39 in E flat Major
 Dec 2 W Bizet: Symphony in C Major
 Dec 3 T Rachmaninov: Symphony No. 1 in D Minor Op. 13
 Dec 4 F Klami: *Kalevala Suite Op. 23*
 Dec 7 M Goetz*: Piano Quartet in E Major Op. 6
 Dec 8 T Sibelius*: *Pelleas et Melisande Op. 46*
 Dec 9 W Magnard: Symphony in C sharp Minor
 Dec 10 T Franck*: Symphony in D Minor
 Dec 11 F Berlioz*: Selections from *Romeo & Juliette*
 Dec 14 M Beethoven: Piano Concerto No. 2 in B flat
 Dec 15 T Beethoven*: Piano Concerto No. 1 in C Major
 Dec 16 W Beethoven: Piano Concerto No. 3 in C Minor
 Dec 17 T Beethoven: Piano Concerto No. 4 in G Major
 Dec 18 F Beethoven: Piano Concerto No. 5 in E flat Major "Emperor"
 Dec 21 M Schumann: Symphony No. 2 in C Major Op. 61
 Dec 22 T Bottessini*: Grand Duo Concertant
 Dec 23 W Bloch: *Schelomo Hebraic Rhapsody for Orchestra*
 Dec 24 T Tchaikovsky: Symphony No. 1 "Winter Dreams"
 Dec 25 F Christmas Music
 Dec 28 M Dvorak: Symphony No. 9 "From the New World"
 Dec 29 T Strauss: *Don Quixote Op. 35*
 Dec 30 W Brahms: Quintet in B Minor for Viola and Strings Op. 115
 Dec 31 T Grieg: *Peer Gynt Suites*

HIGHLIGHTS

The Metropolitan Opera

- Dec 5 *The Marriage of Figaro* by Mozart
 Felicity Lott, Barbara Bonney, Susanne Mentzer, Dwayne Croft, Bryn Terfel. James Levine, conductor. (New Production)
 Dec 12 *Carmen* by Bizet
 Hei-Kyung Hong, Beatrice Uria-Monzon, Goesta Winbergh, Gino Quilico. David Robertson, conductor.
 Dec 19 *La Traviata* by Verdi
 Patricia Racette, Marcelo Alvarez, Vladimir Chernov. Carlo Rizzi, conductor. (New Production)
 Dec 26 *The Magic Flute* by Mozart
 Dawn Upshaw, Laura Aikin, Paul Groves, Matthais Goerne, Alan Held, Franz-Josef Selig. Charles Mackerras, conductor.

TUNED IN *From p. 3*

JPR owns four with scattered ownership accounting for the remaining seven. Only JPR is locally owned. In Redding the situation was so egregious that federal officials threatened to intervene on anti-trust grounds but, so far, no such action has occurred.

What useful purpose has been accomplished by these changes? Is programming better or more diverse? Hardly. Is radio more locally sensitive? Few would argue that is the case. If anything, these changes have dramatically injured local programming with many stations entirely abandoning local news. Paying off the huge loans taken out to purchase so many stations at inflated prices has made new owners pinch pennies to squeeze maximum profit from their newly acquired properties.

Against this backdrop public radio has been a bastion of sanity, local programming sensitivity, and absence of commercial motive. In short, a bastion of public service.

Unfortunately, the FCC has been equally uncertain what to do about the comparative criteria in public radio because the same court that ruled the comparative criteria unconstitutional for commercial stations also forbid the FCC from using its comparative criteria in deciding how to select which parties should receive frequencies when multiple applications were filed for noncommercial (public) frequencies. In October the FCC issued a Notice of Proposed Rulemaking in which it proposed to, guess what, select the winning applicant for public radio frequencies by either lottery or chance.

Communication is the lifeblood of a democracy. It is no accident that the First

Saint Paul Sunday

Dec 1 Chamber Orchestra of the American Symphony Orchestra League, William McGlaughlin, conductor and composer. Dvorak: Sonatina in G, Op. 100, mvmt. ii; Copland: Appalachian Spring; McGlaughlin: Aaron's Horizon

Dec 13 David Owen Norris, piano
 Erwin Schulhof: Sonata #1; Elgar: 3 Improvisations; Schulhof: Cinz Etudes de Jazz

Dec 20 Chanticleer (Holiday Special)
 Program repertoire to be determined

Dec 27 The Colorado String Quartet
 Beethoven: Quartet in Bb, Op. 18, #6, mvmts. I, iv; Ives: Quartet #1, mvmt. I; Schubert: Quartet in d minor, D. 810, mvmts. i, ii.

Amendment to our constitution deals with protection of free speech. The framers of the constitution understood the singular importance of free, diverse public discourse in a democracy. In so central an issue it is incredible that any public official would seek to argue that the public's business would be better decided by chance, or who is willing to pay the most for a public resource, than by rational decision-making pursuant to thoughtfully crafted legislative policy. Yet that is what has occurred. On that basis the nation's voters could turn over the entire federal government machinery to chance and save a bundle—and perhaps they should if the nation's lawmakers cannot understand the need to make rational decisions about important matters.

It is one thing to have imposed this paean to commerce upon commercial broadcasting. It is an unfortunate reality that the FCC decided over twenty years ago that there was no public service "yield" to be gained from commercial broadcasting. But it is an entirely different matter to arrive at such a conclusion about public radio and public television. It would be a national disgrace to embrace such a system. The more suspicious might even wonder if it was part of a larger interest on the part of some in diluting public broadcasting's success with the American people.

If you have thoughts about these matters I would encourage you to write your Congressman and let them know what you think about these matters.

RM

Ronald Kramer is JPR's Executive Director.



URL Directory

American Red Cross / Rogue Valley Chapter
<http://www.jeffnet.org/redcross>

BandWorld Magazine
<http://www.jeffnet.org/bandworld>

Best Foot Forward
<http://www.jeffnet.org/bestfoot>

Blue Feather Products
<http://www.blue-feather.com>

Chateaulin
<http://www.chateaulin.com>

City of Medford
<http://www.ci.medford.or.us>

Computer Assistance
<http://www.jeffnet.org/computerassistance/compasst>

Jefferson Public Radio
<http://www.jeffnet.org>

JEFFNET
<http://www.jeffnet.org>

The Oregon Cabaret Theatre
<http://www.oregoncabaret.com>

Rogue Valley Symphony
<http://www.rvsymphony.org>

Rhythm & News Service

KSMF 89.1 FM
 ASHLAND
 CAVE JCT. 90.9 FM
 GRANTS PASS TBA
 YREKA 89.3 FM

KSBA 88.5 FM
 COOS BAY
 PORT ORFORD 89.3 FM

KSKF 90.9 FM
 KLAMATH FALLS

KNCA 89.7 FM
 BURNEY/REDDING

KNSQ 88.1 FM
 MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Kelly Minnis.

9:00am-3:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 10:30am.

3:00-5:30pm All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

6:00-8:00pm The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am Open Air at Night

Join host Johnathon Allen as he serves up a nighttime mix of jazz, singer/songwriters, world music, and other surprises to take you adventurously late into the night.

SATURDAYS

6:00-10:00am Weekend Edition

The latest national and international news from NPR.

10:00-11:00am Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk!*

2:00-3:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm All Things Considered

The latest national and international news from NPR.

6:00-8:00pm American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm The Retro Lounge

Lars & The Nurse present all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00-2:00am The Blues Show

SUNDAYS

6:00-9:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm Jazz Sunday

Contemporary jazz. Hosted by George Ewart.

TUNE IN



Sundays 10am on Rhythm & News

2:00-3:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-9:00pm

The Folk Show

Frances Ouyung and Keri Green bring you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-2:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Marian McPartland's Piano Jazz

Dec 6 Nicholas Payton

Virtuoso Nicholas Payton has been called the "the best young trumpeter in jazz." He visits *Piano Jazz* with bassist Ray Drummond to join host Mary McPartland and create their own version of "Four" and "Payton's Other Place Blues."

Dec 13 Ernie Andrews

Singer Ernie Andrews is a man to be reckoned with—blessed with tremendous vitality and an ability to communicate that springs from his gospel roots. McPartland accompanies him as he sings "The More I See You" and "From this Moment On."

Dec 20 Joe Bushkin

Joe Bushkin has long distinguished himself as both a pianist and composer. He wrote songs and performed with Bing Crosby, Nat "King" Cole, Benny Goodman, Louis Armstrong, and many others. Bushkin joins McPartland for a rousing duet of "Halleluja."

Dec 27 Carla Bley and Steve Swallow

Host McPartland's former bassist Steve Swallow joins pianist Carla Bley to explore their combined repertoire of innovative music and then the three team up to create a spontaneous "Ad Infinitum."

New Dimensions

Dec 6 The Future of Money with Brian A. Lietaer

Dec 13 Everyday Miracles with Rupert Sheldrake

Dec 20 Reading Your Life like a Book with Diane Kennedy Pike

Dec 27 American-Style Buddhism with Lama Surya Das

Confessin' the Blues

Dec 6 Audio Quest Label

Dec 13 Code Blue Records

Dec 20 A Great Bass Player: Ransom Knowling

Dec 27 Great Drummers: Elgin Evans

Thistle and Shamrock

Dec 6 Beyond the Celtic Fringe - Rua from New Zealand and Australian band Outback featured in an hour of Celtic music played in far-flung places.

Dec 13 Harps Are Us - More than any other instrument, the small harp connects the traditional music of Scotland, Ireland, Brittany and Wales and we'll compare each land's harping tradition.

Dec 20 Season's Greetings from *The Thistle and Shamrock* - We cheerfully offer our annual blend of holiday greetings and holiday music.

Dec 27 Listener's Gifts - The results of our 1998 Listener Survey is a choice selection of listener's favorite music.

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

CURRIED VEGETABLES AND CHIC PEAS OVER PASTA

(serves 4)

1/2 Lb. Pasta of your choice
1 Tbsp. Canola oil
2 Garlic cloves, minced
1 Onion, chopped
2 Cups Mushrooms, sliced
2 Medium-sized Zucchini or Yellow squash
1 Large Tomato, cut into cubes
1 1/2 Cups Canned chic peas (15 oz. each), drained & rinsed
1/3 Cup Tomato paste (6 oz. can)
1 Cup Water
1 Tbsp. Curry powder
1/2 tsp. Fresh ground pepper
1/2 Cup Chopped scallion

Place pasta in a large pot of boiling water and cook until tender. While pasta is cooking, prepare sauce. In a large non-stick skillet, heat oil. Add garlic and saute for about 1 minute, then add the onion, mushroom and squash and saute for about 10 minutes more or until squash is tender but not mushy. Stir in the remaining ingredients and cover. Cook over low to medium heat for about 10 minutes. Drain pasta and place on large platter. Pour vegetable mixture over pasta and garnish with fresh scallion. Serve immediately.

Calories 27 % (489 cal)
Protein 29 % (19.4 g)
Carbohydrate 33 % (88 g)
Total Fat 19 % (9.2 g)
Saturated Fat 8 % (1.4 g)

THE TALK OF THE NATION

SM

National Public Radio's **Talk of the Nation** is smart, informative talk radio. Combining the award-winning resources of NPR News with the spirited and intelligent participation of public radio listeners nationwide, **Talk of the Nation** delivers the views behind the news.

News & Information Service
Weekdays at 11am



Jefferson Public Radio E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/pr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*
- Editorial ideas for the *Jefferson Monthly*

Membership

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Suggestion Box

e-mail: jeffpr@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

PROGRAM GUIDE

News & Information Service

KSJK AM 1230
TALIENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program. Ray Suarez hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM-1:30PM

MONDAY

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY

Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics—our language, in this two-minute glimpse into the intriguing world of words.

Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

THURSDAY

Latino USA

A weekly journal of Latino news and culture (in English).

FRIDAY

Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events,

people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host, who allows guests to shine, interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

The Connection with Christopher Lydon

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the *Boston Globe* and the *New York Times*.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

BBC World Service

SATURDAYS

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Weekly Edition

8:00am-9:00am

Sound Money

Bob Potter hosts this weekly program of financial advice.

9:00am-10:00am

Jefferson Weekly

Don Matthews hosts a one hour compilation of feature stories & commentaries from JPR's premiere news magazine, *The Jefferson Daily*.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* doc-

uments and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

5:30pm-6:00pm

The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

New Dimensions

7:00pm-8:00pm

Fresh Air Weekend

8:00pm-9:00pm

Tech Nation

9:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-8:00am

BBC World Service

8:00-11:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

11:00am-12:00pm

Sound Money

Repeat of Saturday broadcast.

12:00-2:00pm

A Prairie Home Companion with Garrison Keillor

2:00pm-3:00pm

This American Life

3:00pm-4:00pm

Jefferson Weekly

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-7:00pm

Sunday Rounds

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm

People's Pharmacy

8:00pm-9:00pm

The Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

9:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.

In the Still of the Night...

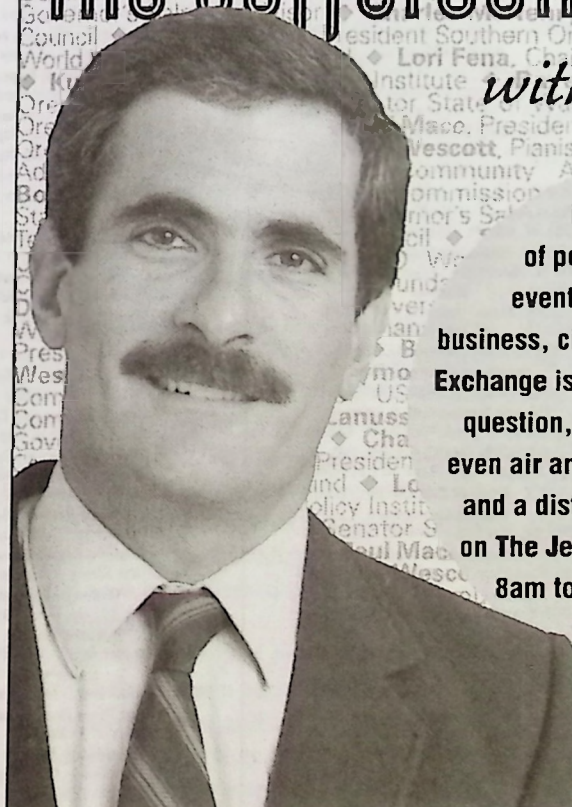
...do you find yourself wondering how you'll survive the Holiday shopping madness this year? Call the **Public Radio MusicSource** at **1-800-75music**! Place your orders now so you don't have to run to the mall to find they don't carry the titles you are looking for.

With one **convenient** phone call you can have access to an **incredible selection** and **support Jefferson Public Radio!**

Gift certificates are also available.

1-800-75music PUBLIC RADIO
MUSICSOURCE

The Jefferson Exchange with Jeff Golden



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, The Jefferson Exchange is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. Join Jeff Golden and a distinguished list of community leaders on The Jefferson Exchange — weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County and AM930 in Josephine County.

PROGRAM UNDERWRITERS

Jefferson Public Radio gratefully recognizes the many businesses and individuals who help make our programming possible through program underwriting. We encourage you to patronize them and let them know that you share their interest in your favorite programs.

REGIONAL

Black, Chapman, Webber & Stevens
Attorneys serving Medford, Grants Pass, Klamath Falls and Brookings
930 W. 8th St. - Medford - 772-9850

Klamath First Federal
with 33 Southern Oregon locations
541-882-3444

Napa Auto Parts
Serving Shasta & Siskiyou Counties
SAIF Corporation
(541) 770-5815 • 800-285-8550

Siskiyou Medical & Surgical Eye Center
in Ashland, Yreka, Mt. Shasta
800-283-0863

State Farm Insurance Agents
serving Southern Oregon
Laurie Bixby, Bill Cobb, Bill Norris,
Stan Henderer, Judi Johnson, Nancy Leonard,
Ray Prather, Debbie Thompson,
David Wise, Rory Wold
Subway Sandwiches
Ashland, Medford, White City
& Klamath Falls

ROGUE VALLEY

Anderson Chiropractic
2596 E. Barnet - Medford - 779-9650

John G. Apostol, M.D., P.C.
815 E. Main - Medford - 779-6395

The Arborist
1257 Siskiyou, #224 - Ashland - 482-8371

Asante Health System

2825 E. Barnet - Medford - 608-5800

Ashland Bakery & Cafe

38 East Main - Ashland - 482-2117

Ashland Center for Women's Health

540 Catalina Dr. - Ashland - 482-3327

Ashland Community Food Store

237 N. First Street - Ashland - 482-2237

Ashland Homes Real Estate

150 E. Main - Ashland - 482-0044

Ashland Medical Clinic

472 Scenic Dr. - Ashland - 482-8282

Ashland Paint & Decorating Center

1618 Ashland St. - Ashland - 482-4002

Atrium Center for Body Therapies

51 Water St. - Ashland - 488-8775

Bento Express

3 Granite Street - Ashland - 488-3582

The Black Sheep

51 N. Main - Ashland

C. Jordan Brown

230 E. Main - Medford - 772-1872

Car Lady

541-734-7221

Catalina Physical Therapy

993 Siskiyou Blvd. Ste 1 - Ashland - 488-2728

The Clearinghouse

63 Bush Street - Ashland - 488-0328

Douglas Col. CERTIFIED ROLFER

349 E. Main #3 - Ashland - 488-2855

Complementary Medicine Associates

1605 Siskiyou Blvd. - Ashland - 482-0342

Country Willows Bed & Breakfast

1313 Clay St. - Ashland - 488-1590

Crystal Fresh Bottled Water

106 NW "F" St. - Grants Pass - 779-7827

Earth Alert

190 Oak St. - Ashland - 482-9512

East West Decor

296 E. Main - Ashland - 482-4553

Ed's Tire Factory

2390 N. Pacific Hwy - Medford - 779-3421

Falcon Cable

www.falconcable.com

Family Practice Group II

2900 Doctors Park Dr. - Medford - 608-4091

Flower Tyme Design

55 N. Main - Ashland - 488-1588

Shelly Forest Hair Design

2101 Ashland Mine Rd. - Ashland - 482-8564

The Framery

270 East Main St. - Ashland - 482-1983

Furniture Depot

500 A Street - Ashland - 482-9663

Gastroenterology Consultants, P.C.

691 Murphy #224 - Medford - 779-8367

Jeff Golden

Golden Communications

Ashland - 770-0101

Gollard's Literary Magazine

P.O. Box 3411 - Ashland - 488-9488

William P. Haberlach - ATTORNEY AT LAW

203 W. Main, Ste 3B - Medford - 773-7477

Heart & Hands

255 E. Main - Ashland - 488-3576

Henry's Foreign Automotive Service

4586 W. Pacific Hwy. - Phoenix - 535-1775

Anna S. Horrigan Studio @ Nimbus

25 E. Main - Ashland - 552-0399

Jefferson State Supply

502 Parsons - Medford - 779-8225

Kellum Brothers Carpet Kompany

350 S. Riverside - Medford - 776-3352

Sherry Kloss, for The Music Institute

482-1728

Listen Here

6th St. between H & I - Grants Pass

479-6131

Lithla Travel

850 Siskiyou Blvd. - Ashland - 482-9341

The Living Gallery

20 S. First - Ashland - 482-9795

Cynthia Lord - Ashland

Charles & Lupe McHenry

on behalf of ACCESS Food Share

Medford Clinic, P.C.

555 Black Oak Dr. - Medford - 734-3434

Medford Fabrication

P.O. Box 1588 - Medford - 779-1970

Medical Express

P.O. Box 1680 - Grants Pass - 479-6919

Mediterranean Marketplace

P.O. Box 1197 - Jacksonville - 899-3995

Meyerding Surgical Associates

2931 Doctors Park Dr. - Medford - 773-3248

Mind's Eye Juice Bar

250 Oak St. #5 - Ashland - 488-2247

Moss Adams of Medford LLP - CPAS

301 W. 6th St. - Medford - 773-2214

Mountain Meadows

900 N. Mountain - Ashland - 482-1300

Nimbus

25 E. Main - Ashland - 482-3621

Norris Shoes

221 E. Main - Medford - 772-2123

Northwest Nature Shop

154 Oak St. - Ashland - 482-3241

Omar's Restaurant & Lounge

1380 Siskiyou Blvd. - Ashland - 488-1281

OB/GYN Health Center, P.C.

777 Murphy Rd. - Medford - 779-3460

Fran & Tim Orrok

Pacific Commware

180 Beacon Hill - Ashland - 482-2744

Paddington Station

125 East Main St. - Ashland - 482-1343

Peerless Hotel & Restaurant

265 Fourth St. - Ashland - 488-1082

Rogue Gallery and Art Center

40 S. Bartlett St. - Medford - 772-8118

Rogue Valley Cycle Sport

191 Oak Street - Ashland - 488-0581

A Rug for All Reasons

213 E. Main - Medford - 732-1424

Peter W. Sage / Smith Barney

680 Biddle Rd. - Medford - 772-0242

Scan Design

50 N. Fir Street - Medford - 779-7878

Schneider Museum of Art

Southern Oregon University - Ashland - 482-7062

Shiva Decor

Oak & B Streets - Ashland - 488-3075

Siskiyou Micro Pub

31-B Water Street - Ashland - 482-7718

Soderback Gardens

1828 Anderson Cr. Rd. - Talent - 535-8887

Soundpeace

199 E. Main - Ashland - 482-3633

Spanish Communications

Ashland - 482-7062

Subway Sandwiches

1250 Crater Lake Hwy. - Medford

Travel Essentials

264 E. Main - Ashland - 482-7383

Isabeau Vollhardt, Licensed Acupuncturist

944 C Street - Ashland - 482-3493

The Web-sters: Handspinners,

Weavers & Knitters

11 N. Main - Ashland - 482-9801

Witch Hazel & Broom

258 A Street - Ashland - 482-9628

Worland, Ronald G.

Plastic Surgery Specialists

2959 Siskiyou Blvd. - Medford - 773-2110

Beth Yohalem, LMT

1666 Ashland St. - Ashland - 482-5510

COAST

Art Connection

165 S. 5th, Ste. B - Coos Bay - 267-0186

Bandon Glass Art Studio

Bandon - 347-4723

Bill Blumberg Graphic Art & Signs

North Bend - 759-4101

The Castaway Lodging

Port Orford - 332-4502

Cedar Electric

2356 Broadway - North Bend - 756-3402

Checkerberry's Flowers and Gifts

180 N. Second St. - Coos Bay - 269-5312

Cone 9 Cookware & Espresso Bar

Pony Village Mall - North Bend - 756-4535

Coos Art Museum

235 Anderson Ave. - Coos Bay - 267-3901

Coos Head Food Store

1960 Sherman Ave - North Bend - 756-7264

Connie Eslinger

Coos Bay

Design Renaissance

375 Central - Coos Bay - 269-2577

Farr's True Value Hardware

Coos Bay - 267-2137 / Coquille - 396-3161

Foss, Whitty, Littlefield & McDaniel

ATTORNEYS

P.O. Box 1120 - Coos Bay - 267-2156

Gourmet Coastal Coffees Co.

273 Curtis Ave. - Coos Bay - 267-5004

Matthews Computer Center

201 S. Broadway - Coos Bay - 267-7796

Menasha Corporation's

Land & Timber Division

P.O. Box 588 - North Bend - 756-1193

Moe's Super Lube

330 S. Broadway - Coos Bay - 269-5323

Nosler's Natural Grocery

99 E. First Street - Coquille - 396-4823

Ordway's Nursery

1661 Hwy 101 S. - Coos Bay - 269-2493

Resco Plastics

1170 Newport Ave., - Coos Bay - 269-5485

Roger's Zoo

2037 Sherman Ave., - North Bend - 756-2550

Winter River Books and Gallery

P.O. Box 370 - Bandon - 347-4111

Worldwide Antique Mall

217 S. Broadway - Coos Bay - 269-5280

KLAMATH BASIN

Klamath Medical Clinic
1905 Main St. - Klamath Falls - 882-4691
Signature Framing
4035 S. 6th - Klamath Falls

UMPQUA VALLEY

Knutson's Jewelry
1638 N.W. Garden Valley Blvd.
Roseburg - 672-2617
Umpqua Unitarian Universalist Church
2165 NW Watters St. - Roseburg - 672-2250
Dr. John Wm. Unruh
Roseburg

N. CALIFORNIA

Brown Trout Gallery
5841 Sacramento Ave. - Dunsmuir
(530) 235-0754

The California Endowment
Est. by Blue Cross of California
California Heart Institute
at Redding Medical Center
1100 Butte Street - Redding - 1-800-41-HEART
Commercial Landscape Services
Redding - (530) 223-6327

Directions

312 N. Mt. Shasta Blvd. - Mt. Shasta
(530) 926-2367

The Fifth Season

300 N. Mt. Shasta Blvd. - Mt. Shasta
(530) 926-3606

Hilltop Massage Center

2051 Hilltop Drive - Redding - (530) 221-1031

The Keep Restaurant & Mead Hall
Deschutes & Old 44 Dr. - Palo Cedro
547-2068

Madrone Hospice

P.O. Box 1193 - Yreka - (530) 842-3160

Max Fina Cafe

368

CELTIC CHRISTMAS *From p. 9*

When we were small, he would pick each of us up in turn and dance a couple of twirls of a polka around the floor with us; then he would put us down and give each one of us a florin coin – a fortune to us then, and considering the number of children Davey met on Christmas Eve – seven in our house alone – it must have been a fortune for him also.

Davey's arrival always signaled the time to light the Christmas candles – one in every window in the house, and *an coinneal mór na Nollag*, the big Christmas candle, in the main window. All of these candles were placed in homemade sconces – a turnip cut in two and a hole gouged out in each half for the candle itself. And the lighting of them was a lovely ritual, faithfully obeyed every year. It had to be performed by the youngest person in the house, a role I myself treasured for five years before being unceremoniously displaced by the unwelcome arrival of my sister. But while I was the youngest person in the house, I remember my father putting the lit match in my hand, and lifting me up to the candles. As I lit each one I repeated after my father, *Go mbeirimíd beo ar an am sin arís* – May we all live until this time next year. Each candle had to burn all the way down until it was extinguished by the moisture of the turnip. If for any reason the big Christmas candle got extinguished prematurely, that was regarded as a very bad omen – someone in the household may die before the following Christmas. So you can see why the old people took great precautions to make sure *an coinneal mór na Nollag* was not quenched before its time.

Everyone used ivy as the main Christmas decoration, probably because it was so plentiful, and in many houses it would be the only decoration, apart from the Christmas candles. So long strands of ivy would be stretched all over the house, for tradition had it that at midnight on Christmas night there would be an angel on every leaf – every one of them blessing the household. So you could never have too much of it. The more ivy – the more angels.

It was customary, also, to leave the door of the dwelling house ajar all night, to make sure the Holy Family would have a place to stay – should they pass through on their way to Bethlehem. Before going to bed

Tour dates and ticket information for Tomaseen Foley's

A Celtic Christmas:

Ross Ragland Theater, Klamath Falls

Friday, December 18 · 7:30pm
Tickets: Ross Ragland Box Office,
(541)884-5483

Foothill High Auditorium, Redding

Saturday, December 19 · 7:30pm
Tickets: Central Valley Pharmacy,
Shasta Lake, (530)-275-1532
Herried Music, Redding, (530) 243-7283
Hill O'Beans, Redding, (530) 246-8852
Ferry's Pharmacy, Anderson,
(530)365-3388

Yreka Community Theater, Yreka

Sunday, December 20 · 3pm & 8pm
Tickets: Yreka Community Theater
Box Office, (530)841-2355
Yreka Chamber of Commerce,
(530)842-1649
Nature's Kitchen, Yreka, (530)842-1136
Village Books, Mt. Shasta,
(530)926-1678

Craterian Ginger Rogers Theater, Medford

Monday, December 21 · 3pm & 8pm
Tickets: Craterian Box Office,
(541)779-3000
Paddington Station, (541)482-1343

All performances are presented by the Gaelic League and Jefferson Public Radio. A portion of the proceeds will benefit Jefferson Public Radio.

many families would set the table for three, and lay out a fine array of food – just in case Jesus, Mary, and Joseph should call in and find themselves in need of fortification against the night. People would also put out a basin of water on the window-ledge closest to the door, and that water would be considered to have healing powers – for it would have been blessed by “the Travelers” to Bethlehem.

Even the cows and horses in the stalls fell to their knees in adoration at midnight on Christmas Eve, and for the duration of that holy moment they acquired the gift of human speech. We were cautioned against speaking to them or disturbing them in any

way from their devotions at that hour, for, we were told, didn't everyone know that Jesus was born in a manger, surrounded by animals.

Midnight on Christmas Eve was the single most sacred moment in the round of the year. This was the moment when the veil was lifted for poor, mortal man; the temporal became eternal; the profane, sacred: the moment when everyone and everything was sanctified, especially the profane; the night, perhaps, when the Prodigal Son returned to his father's house.

As small boy I remember going to bed, vowing to stay awake until that most magical of all hours – and never succeeding. I would lie next to my older brother and stare out the small window, the flames of the candle on the window ledge joining the stars; the stars so close they seemed to dangle from the eaves of the thatch. I remember hearing the music in the distance, the flickering notes of the tin whistle and the fiddle rising up against the steady murmur of the stones in the singing stream, against the rising and falling of my brother's chest, against the wheeling of the sky, the falling of the stars, the rising of the moon, rising up against sleep itself; but sleep secretly, silently, bound me down to the earth, and lifted me up to my dreams. ■

Tomaseen Foley was born and reared in a remote and rural parish in the West of Ireland, in the warm lap of the last generation of Irish people for whom storytelling was as natural as breathing. The stories he tells today are the magical crumbs that fell to his lap from the infinitely rich table of ordinary life in a tiny community, and have their source in the bogs and glens of Teampal an Ghleantain where his family still lives, still farming the same small green fields—as his ancestors have done for the past 250 years.

ROGUE VALLEY

Theater

◆ Oregon Cabaret Theatre presents its original *Panto* through December 31 at 8pm with performances nightly except December 1, 8, 15, 21, 24, and 25. Sunday Brunch matinees at 1pm. Part fractured fairy tale, part vaudeville, these exuberant shows are the traditional holiday entertainment in England. (See feature story, page 10.) A crazy mixture of wit, puns, slapstick, cross-dressing, local jokes, music and dancing—a celebration for family and friends. Call for reservations and ticket information.(541)488-2902

◆ Craterian Performances presents *West Side Story* on Wednesday, December 2 at 8pm at the Craterian Ginger Rogers Theater. This popular Broadway musical updates the story of Romeo and Juliet to the urban jungle of 1950's New York. Tickets are \$37/\$34/\$31. Call the Box Office.(541)779-3000

Music

◆ The Siskiyou Singers will be joined by the newly formed Siskiyou Children's Chorus in presenting a holiday concert featuring Benjamin Britten's cantata *Saint Nicolas*, recounting legends of the saint known today as Santa Claus. *Traditional English Carols*, arranged by Ralph Vaughan Williams, will follow. Performances are the evenings of Friday, December 11, Saturday, December 12, and Sunday, December 13 at the Southern Oregon University Music Recital Hall.(541)482-5290

◆ St. Clair Productions present Narada recording artists Eric Tingstad and Nancy Rumbel in *An Acoustic Holiday Concert* on Friday, December 11 at 8pm at the Unitarian Fellowship, 4th and C Streets, Ashland. Featuring Tingstad on acoustic guitar and Rumbel on double reeds, ocarina and English horn, the duo plays a unique blend of jazz, ethnic folk, progressive rock and classical elements. Highlighting the concert will be French Christmas carols, traditional English songs and Tingstad and Rumbel originals. They might even play a Scottish highland reel mixed with Jamaican reggae. Tickets are \$12 in advance and \$15 at the door and are available at Cripple Creek Music in Ashland.(541)482-4154

◆ The Rogue Valley Chorale, under the direction of Lynn Sjolund, will open the '98-'99 season by presenting two great chorale masterpieces on Saturday, December 12 at 8pm and Sunday, December 13 at 3pm at the Craterian Ginger Rogers Theater. The *Magnificat* by J.S. Bach was first presented at St. Thomas' Church in Leipzig for the Christmas evening services in 1723. It is the Virgin Mary's song of praise to God (from Luke 1:46-55) and is considered by some as one of the greatest choral works ever

written. *Hodie, a Christmas Cantata* by Vaughan Williams is a more contemporary work, as it was first performed in 1954. The ninety-voice choir will be accompanied by piano and organ. Tickets are available by calling the Craterian Box Office.(541)779-3000

◆ The Jefferson Baroque Orchestra and the Southern Oregon Repertory Singers, under the direction of Dr. Paul French, will present a complete performance of Handel's *Messiah*. Soloists are: Soprano Sue Hamilton; Alto Pat O'Scannell; Tenor Roger Graves; Bass Douglas Nagel. Friday December 4th, 8:00 p.m. at Neman United Methodist Church, 6th & B streets, Grants Pass, and Saturday December 5th 4:00 p.m. Lynn Sjolund Auditorium, North Medford High School, 1900 N. Keeneway Drive Medford. Tickets: \$16.00 regular admission, \$14.00 students and seniors, Available at The Book Stop in Grants Pass, Cripple Creek Music in Ashland, by calling (541)592-2681, or at the door.

Exhibits

◆ *Winter* at the Living Gallery will be presented December 4 through 31 with a Holiday Open House on Friday, December 4 from 5-8pm. Works by Gallery artists, including colorful hand painted ceramic china by Marlana River Design and Strini art glass will be featured. Also the artwork of Ashland High School students will be shown through December 14. Located at 20 S. First Street in Ashland.(541)482-9795

◆ Schneider Museum of Art continues its presentation of *Across the Continents*: Selections from the Permanent Collection, Waldo Pierce: Treehaven Work, through December 12. The artists included in this exhibition are David Siqueiros, Rafael Canogar, Bernard Buffet, Women Painters of Mithila, pre-Columbian artifacts from Costa Rica, and a few ceremonial pieces from New Guinea. Museum Hours are 11am-5pm, Tuesday-Saturday, and First Fridays, 5-7pm.(541)552-6245

◆ Hanson Howard Gallery presents its Annual Christmas Collection of gallery artists with a First Friday Reception on December 4 from 5-7pm. Located at 82 N. Main Street in Ashland, gallery hours are 10:30-5:30 Tuesday-Saturday.

◆ Valley Art Gallery continues its presentation of the florals and landscapes of June McPhail. Working with oils and pastels over the past 30 years, the artist's works reflect her skillful use of color, texture, light and shadow. Throughout December the gallery will host its Second Annual Holiday Show, featuring works by members of the Southern Oregon Society of Artists. Located at 323½ East Main in Medford.(541)770-3190

◆ Grants Pass Museum of Art presents its Museum Membership Show, *How Old Are You*, with works by Tommi Drake through December 18. Located in Riverside Park.(541)479-3290

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

December 15 is the deadline for the February issue.

For more information about arts events, listen to JPR's Calendar of the Arts

◆ Firehouse Gallery at Rogue Community College presents *Science/Faith/Healing* by Gaylen Stewart through December 11. Working in layers of both physical objects and meaning, Stewart's work is also about surgery and healing.(541)471-3525

◆ Wiseman Gallery at Rogue Community College presents *To Embrace* by Katherine Angel through December 11. Photographs, text, painting and collage become metaphorical to the artist's successful struggle with ovarian cancer.(541)471-3525

Other Events

◆ The Gaelic League and JPR present native Irish Storyteller Tomasheen Foley in an expanded version of *A Celtic Christmas*. (See feature story, page 8.) Also featured will be the Geraldine Murray School of Irish Dancing, William Coulter on Celtic guitar, Celtic fiddler Deby Benton Grosjean, and Todd Denman on uilleann pipes and whistles. At the Craterian Ginger Rogers Theater in Medford, Dec. 21 at 3pm and 8pm. (541)779-3000.

◆ Rogue Gallery and Art Center continues its Drop In and Draw Program after school. School aged children are invited to explore a variety of media, examine gallery exhibits in depth, and learn to be cooperatively creative in a pleasant, supportive environment. The schedule matches the school calendar and runs while school is in session all year long. Call for more information.(541)772-8118

KLAMATH FALLS

Theater

◆ Linkville Players presents *You Can't Take It With You* by George S. Kaufman and Directed by Laura Allen through December 12, with evening performances at 8pm. This hilarious comedy is the story of a gloriously eccentric family who live for the moment and do not worry about such trivial and mundane things as money. Call for more information and tickets.(541)884-6782

Music

◆ Ross Ragland Theater presents Pam Tillis and the Klamath Symphony on December 12. Call for time and ticket information.(541)884-LIVE

Other Events

◆ The Gaelic League and JPR present native Irish Storyteller Tomasheen Foley in an expanded version of *A Celtic Christmas*. (See feature story, page 8.) Also featured will be the Geraldine Murray School of Irish Dancing, William Coulter on Celtic guitar, Celtic fiddler

Deby Benton Grosjean, and Todd Denman on uilleann pipes and whistles. Ross Ragland Theater, December 18, 7:30pm. (541)884-5483.

◆ The Boarding House Inn presents the following: *The Lighter Side of Christmas*, December 3 through 6; *Scrooge*, December 9 through 14; *Quilters Fame*, December 18-23. Each performance is accompanied by dinner. For more information call.(541)883-8584

◆ Ross Ragland Theater presents Rag Tag Choir, a free performance by local children on December 7. For time and ticket information call the Box Office..(541)884-LIVE

◆ The Klamath Art Association presents its Annual Christmas Showcase of artistic gifts and decorations through December 6 from 11am until 3pm. Located at 120 Riverside Drive, call for more information.(541)883-1833

UMPQUA VALLEY

Theater

◆ Umpqua Actors Community Theatre presents *Guilty Conscience* with Ross Adams in his directorial debut, through December 12.The satiric jabs at the criminal justice system are sure to make this thriller with a touch of comedy an audience favorite. Show times are Friday and Saturday evenings at 8pm with Sunday matinees at 2pm. The Betty Long Unruh Theatre is located at 1614 West Harvard, in the Fir Grove section of Stewart Park in Roseburg. Tickets are available at Ricketts Music, the Emporium, and the Umpqua Valley Arts Center.(541)673-2125

◆ Umpqua Community College Fine and Performing Arts Department presents Charles Dickens' *A Christmas Carol* with adaptation by Christopher Schario. Performances are December 3, 4, 5, 11, 12 at 8pm; December 6 and 13 at 2pm. For more information call the Centerstage Theatre.(541)957-4502

Music

◆ Umpqua Community College, Fine and Performing Arts Department presents *The Joys of Christmas* with the Concert Chorale and Directed by Roberta Hall on December 6 at 3pm in Jacoby Auditorium. Call for more information.(541)440-4691

Exhibits

◆ Umpqua Community College, Fine and Performing Arts Department presents *Illustration: On Fiber and Paper*, through December 10. Featuring the work of Jeff Spackman and Rose Momsen; a display of children's book and quilts illustrations in the Art Gallery.(541)440-4691

OREGON COAST

Exhibits

◆ Coos Art Museum presents the watercolor paintings of Judy Morris and Chris Keylock William, through January 9, 1999, and the Watercolor Society of Oregon traveling exhibit through December 12. Located at 235 Anderson in Coos Bay, call for more information.(541)267-3901

Other Events

◆ Lincoln City Visitor and Convention Bureau announces Winter Whale Watch Week, December 26 through January 2.1(800)452-2151

NORTHERN CALIFORNIA

Music

◆ Shasta College Center for Arts, Culture, and Society presents the following in Shasta College Theatre: Student Bands Concert on December 2 at 7:30pm; Concert Choir and Jazz Choir Concert on December 9 at 7:30pm; Shasta Chorale Concert on December 12 at 7:30pm and December 13 at 3:15pm. Call for more information.(530)225-4761

Exhibits

◆ Shasta College Center for Arts, Culture, and Society presents the Faculty Art Exhibit in the Shasta College Gallery, Building 300, through December 9.(530)225-4761

◆ Turtle Bay Museums and Arboretum on the River presents *Romance of the Bells: The California Missions in Art* at the Redding Museum of Art and History in Caldwell Park through January 31. The 35 paintings and etchings in the display recall a significant chapter in the history of the Golden State, while capturing the eye and imagination with color harmonies, bold daubs of paint and optical color mixing. Admission is \$2 for adults and \$1 for children. Museum members are admitted free. Call for more information.(530)243-8850

Other events

◆ The Gaelic League and JPR present native Irish Storyteller Tomasheen Foley in an expanded version of *A Celtic Christmas*. (See feature story, page 8.) Also featured will be the Geraldine Murray School of Irish Dancing, William Coulter on Celtic guitar, Celtic fiddler Deby Benton Grosjean, and Todd Denman on uilleann pipes and whistles. Two performances: Foothill High Auditorium in Redding, December 19 at 7:30pm, (530)275-1532; and Yreka Community Theater, December 20 at 3pm and 8pm. (530)841-2355.

On with the SHOW

Join Herman Edel
for an hour and a half
of pure joy celebrating
the 50th Anniversary of the
TONY Awards.

Saturdays at 5:30pm on JPR's
CLASSICS & NEWS SERVICE



Grab a good book, a glass of wine, or
just sink into your easy chair and join
host John Diliberto for two hours
of modern ambient soundscape.
Echoes creates a soundscape of music
that's soothing yet intriguing.

Jefferson Public Radio invites you to join
us for an evening of *Echoes*. You have
nothing to lose but stress!

WEEKNIGHTS · 8PM-10PM
Rhythm & News



RECORDINGS

JPR Staff

The Best of 1998

Every year it seems as if the tide of recorded music grows deeper. JPR received approximately 3,500 CDs this year—up about 500 from the previous year. Of those, approximately half were granted entry to the JPR library. Of that half, it was only possible to give a minor percentage of those deep airplay. And among the ones that did receive play, it's only the special few that really stand out in heart and mind. Still, that means that there's far too much great music to summarize here. It was another terrific year for music—and those of us on staff, in no particular order, would like to list and/or talk about a few of our personal favorites. We hope you like them too.

Peter Gaulke

Host, *Confessin' the Blues*

Repeat after me—Delmark Records is Chicago blues. Proving this, Delmark introduced the "United Series" in 1998. United Records was the first successful black-owned record company. Under two labels (United and States) United issued some of the best Chicago blues performances from '51-'57. Delmark has now pleased all blues fans & collectors by reissuing this important body of masters, including many previously unissued tracks.

The most important reissue is Junior Wells' *Blues Hit Big Town*. Featuring Muddy Waters, Elmore James, Willie Dixon and Otis Spann, these historic '53 & '54 sessions were recorded when Wells was a teenager. He just replaced Little Walter in Muddy's band. These sessions capture the genius emerging from one of the greatest blues personalities and harmonica players of all time.

One of my favorites is J.T. Brown's *Windy City Boogie*. Brown recorded this during United's first days. He's best remembered for accompaniments that he provided Muddy Waters, Elmore James, Johnny Shines and J.B. Lenoir. Brown set the stan-

dard for Chicago blues saxophone and this recording is a rare look at his genius as a bandleader.

George Ewart

Host, *Jazz Sunday*

❖ The Randy Johnston Trio's *Riding the Curve* (J-Curve) cooks, with the amazing Joey DiFrancesco on organ and Idris Muhammad on drums. Tenor saxophonist Johnny Griffin guests on two tracks.

❖ *Blue Highways*, by the RIAS Big Band (Azica) has everything I want from a big band—soloing over section riffs, tight band, imaginative arrangements. Not a bad cut on the CD.

❖ Don Sebesky's *I Remember Bill* (RCA/BMG) pays homage to Bill Evans, with Lee Konitz, Joe Lovano, the New York Voices and Toots Thielmans. An interview with Bill Evans is included.

❖ James Moody's *Moody Plays Mancini* (Warner Bros). Keyboardist Gil Goldstein plays solid piano on most cuts, and accordion on *Soldier in the Rain*. Moody still blows strong at seventy-six.

❖ Marc Johnson's *The Sound of Summer Running* (Verve) teams virtuoso guitarists Bill Frisell and Pat Metheny with the much-in-demand bassist.

❖ The Liston-Martin Express features West Coast trombonist Andrew Martin on their album *Walk the Walk* (Chartmaker).

❖ John Allred blows hot trombone on *Focused* (Applejazz).

❖ Vocalists: Andrienne Wilson's *She's Dangerous* (Arabesque) knocks me out. She wrote and arranged most of the instrumentals and songs. Ms. Wilson is a talented musician. Also, Jeri Brown's *Zaius* (Justin Time) teams this young voice with Leon Thomas. Result: astounding! And Don and Carol Glaser pen and perform great novelty lyrics in *Slices of Life* (Brownstone).

Eric Teel

Host, *Siskiyou Music Hall*

❖ Robert Schumann: *Symphony No. 2/Manfred Overture/Konzertstuck* (Philharmonia Orch/Thielemann DG 453 482-2). Though the featured work is the symphony, the real prize here is the reading of the *Konzertstuck* for 4 horns. Schumann always considered it one of his best pieces, and the soloists are brilliant on this virtuosic showpiece.

❖ Frédéric Chopin: *Piano Concerto No. 2* (Emmanuel Ax (pno)/Orch. of the Age of Enlightenment SONY 63371). Beautiful recording of the lesser known of Chopin's piano concerti. Recorded on a recently discovered 1851 Érard piano with a wonderful sound.

❖ Ludwig Van Beethoven: *Piano Sonatas No. 11, 12, 21* (Maurizio Pollini (pno) DG 289 435 472-2). This is perhaps the best classical music CD-plus (meaning audio plus CD-rom information) I have ever seen. You can watch Beethoven's score scroll by while Pollini plays the sonatas. Complete biography, photo gallery and the ability to edit the score makes this a tremendous package.

Honorable Mention:

❖ Arvo Pärt: *Kanon Pokajenen* (Estonian Phil. Choir ECM 78818-21654-2).

❖ Thomas Linley Jr: *A Shakespeare Ode* (Musicians of the Globe Philips 446 689-2).

❖ Scriabin: *Symphony No. 2* (Russian Sym. Orch. Pope 1019-2).

Maria Kelly

Host, *Open Air*

❖ Radiohead - *OK Computer*

❖ Erykah Badu - *Baduism*

❖ Johnny Adams - *Man Of My Word*

❖ Etta James - *Life, Love & the Blues*

❖ Holly Cole - *Dark Dear Heart*

❖ Robbie Robertson - *Contact From The Underworld Of Redboy*

❖ Medeski Martin & Wood - *Combustication*

❖ Chocolate Genius - *Black Music*

❖ Baaba Maal - *Mbolo*

❖ Andy Bey - *Shades Of Bey*

❖ Martin Sexton - *The American*

John Baxter

Director of New Media

Host, *First Concert*

Jazz failed to offer up much to excite me this year, but vocalist Andy Bey's *Shades of Bey* (Evidence) proved to be the exception. Backed by a group which includes saxophonist Gary Bartz and pianist Geri Allen, Bey doesn't so much sing as he caresses a song. Simply put, a gorgeous, tender album. In the August issue of the *Jefferson Monthly* I drooled at length over *Nordic Roots: A NorthSide Sampler* (NorthSide), a \$2.98 bargain offering a killer survey of the Scandinavian folk-rock scene - given its price, you could nail everyone on your gift list with a copy. The musical genre loosely known as electronica continued its explosion this year, and my favorite release came from a couple of UK DJs, Joseph 2 Grand and AJ Kwame, known together as The Runaways, and their album *Classic Tales* (Ultimate Dilemma), a clever, tuneful beatfest which scavenges sonic rubble from sources as diverse as Prokofiev and classic Blue Note jazz.

Kelly Minnis

Producer, *Jefferson Exchange*

Fill-in host, *Open Air*

❖ Bill Frisell - *Gone, Just Like a Train* (Nonesuch/Elektra). Frisell and his trio romp through blues, folk, ambient and fusion without blinking, making for his most accessible solo work ever. The discerning music fan should also listen to him trade licks with Pat Metheny on Marc Johnson's superb latest solo release, *The Sound of Summer Running* (Verve).

❖ Chad Lawson Trio - *Chad Lawson Trio* (Self-released). A 23-year-old North Carolinian plays with the restraint of Bill Evans and with the modal know-how of Steve Kuhn. Lawson had no intention of releasing this recording, but everyone who heard it knew it must be so. The best piano trio album I've heard in many years.

❖ Brian Blade Fellowship - *Brian Blade Fellowship* (Blue Note). Atmospheric fusion reminiscent of late '60s Herbie Hancock and pre-Lifetime John McLaughlin. Blade's subtle drumming and songcrafting light a quiet fire under a seven-piece band, with Daniel Lanois (Emmylou Harris, U2, Bob Dylan) producing.

❖ Brad Mehldau - *Songs: The Art of the Trio Vol. 3* (Warner Bros.). Mr. Mehldau and

company make like Fripp and Eno in the piano trio format, creating beautiful Keith Jarrett-like soundscapes and interpreting standards and the odd Radiohead song with much sophistication.

❖ Javon Jackson - *Good People* (Blue Note). A classic fusion album for the '90s. Avoiding the usual clichés, Jackson breathes life into a popular but uncreative idiom, paying tribute to the Mwandishi-era Herbie Hancock band yet further exploring North Africa's rhythmic pulse.

❖ Best reissue of the year: Grant Green - *Iron City* (32 Jazz). Grant Green's recording career was far too short for such a tasteful player who managed to make more of soul jazz than just a Wes Montgomery retread. Kudos to Joel Dorn and 32 Jazz for its recent entry into the reissue market, running one of the most comprehensive jazz reissue series I've ever seen.

Johnathon Allen

Host, *Open Air at Night*

Robbie Robertson's latest release, *Contact From the Underworld of Red Boy* (Capitol), is without a doubt one of the most interesting and diverse albums to come out all year. Robertson successfully combines the very old with the ultra-new to create a unique sound that is poetic and powerful. The album, recorded in L.A., New Mexico, London, and on the Six Nations Reservation in Canada, is Robertson's first in three years and is built on a foundation of Native American rhythms. It features archived recordings of tribal chants acquired from the Smithsonian, interviews with an imprisoned Leonard Peltier, and a fine bit of urban tweaking from underground DJ/mixer Howie B. Overall, the sound drifts from ethereal and haunting to all out dance groove and reminds me just a bit of Peter Gabriel's album *Us*, which capitalized on blending middle eastern rhythms and chants with synthesized European rock and roll. In my last *Recordings* article (October '98) I set out to list the new CDs I would pick out for you at your local record store, were I to go shopping for you. I only put down four, so consider *Contact From the Underworld of Red Boy* to be number five. Merry Christmas. (For those of you who missed October's issue the other four were: Dave's True Story - *Sex Without Bodies*, Alana Davis - *Blame It On Me*, Sonia Dada - *My Secret Life*, and Morcheeba - *Big Calm*.)

CONTINUED ON PAGE 33

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COMPACT DISCOVERIES

Fred Flaxman

The CD That Isn't Yet

A few years after compact discs came out and I started to collect them, my wife and I moved from the Chicago suburbs to Northern California. We had perhaps a hundred CDs by that point and over a thousand long-playing records. But I never listened to the LPs any more, so there didn't seem to be any point in paying to move them out west. I decided to get some money for them while I still could, and called a used records dealer who came out to my house to go through what I had.

I sold him almost all of my classical LPs, figuring that they would be replaced eventually by the same repertoire on CDs. I held back only a few LPs I wasn't sure I would see again any time soon on CD. Among this group of treasures I thought I included a Capitol LP called *Sweden's Rollicking Öjebokören*, but when I got to California this LP was nowhere to be found.

I was crushed. I had had this record from the early 1960s when that most professional-sounding group of young amateur singers had toured the U.S. I really loved their upbeat, catchy, rhythmic tunes and their melancholy ballads, all sung in the original, sensual Swedish! Although I didn't know the language, I remembered many of the lyrics and every melody. As each tune ended I knew just what was coming next. This was one of the few non-classical LPs I played so much, I almost wore it out. I just had to get a hold of that record again!

Then the computer, the Internet and e-mail came into my life and I joined a classical music list where I "met" a music-loving computer programmer from Stockholm named Michael Jansson. I asked him to do me a favor and check out the record stores

of Sweden to see if they had anything by this group. He did and they didn't.

Disappointed, I typed "Öjebokören" in my World Wide Web search engine, expecting to read "no matches were found" a millisecond later. But, to my surprise, there was one match! And only one. And it was a link to a list of records available from a used record store in Coon Rapids, Minnesota!

I called them immediately and they had one copy of *Sweden's Rollicking Öjebokören*. Better yet, it was in very good condition — probably in better shape than the old, worn-out copy I mistakenly sold on the way out of Chicago. I purchased it and put it on my rarely-used turntable the moment it came in the mail. I wondered if I would still like these songs as much as I did years before.

Turns out I enjoyed them as much as ever, perhaps even more as a result of the "absence makes the heart grow fonder" phenomenon.

After listening to the LP, I read the jacket notes once again and noticed that Öjebokören was from Karlskoga, a name which said something to me. But why would I have heard of Karlskoga? Then it dawned on me. Michael Jansson's biggest client was located in that town and he was always going there on business. So I asked "Micke" to do me another favor: to find out if Öjebokören still existed!

"Yes, they do exist," he e-mailed back a few days later, during his next trip to that city west of Stockholm. "They performed live in Karlskoga as late as a week ago."

This was certainly welcome news. I had been thinking about asking Angel/EMI, the owners of the old Capitol Records archives, about reissuing the LP as a CD. But I no-

“
HERE WAS A TOTAL STRANGER
CALLING HIM OUT OF THE
BLUE, PURPORTING TO
REPRESENT AN AMERICAN
PRODUCER WHO WAS
INTERESTED IN MAKING A
COMPACT DISC WITH THE
ÖJEBOKÖREN BECAUSE HE
REMEMBERED THEIR LP FROM
30 YEARS BEFORE.”

ticed that the LP wasn't even in stereo. How much better it would be, I thought, to have them re-record the entire contents of the LP in state-of-the-art sound on a new compact disc!

I then asked Micke for yet another favor: to contact the choir and see if they would be interested in redoing their old LP – the same songs in the same arrangements sung in the same order. He gave them a call.

Turns out that there is a TV program in Sweden where the producers, without truthfully identifying themselves, call well-known compatriots and pull a hoax on them. So when the director of the Öjebokören received Micke's phone call, he was more than a little skeptical. Here was a total stranger calling him out of the blue, purporting to represent an American producer who was interested in making a compact disc with the Öjebokören because he remembered their LP from 30 years before. A likely story!

It was then that I received an e-mail message from Lars Ojebo, the son of the founding director of the choir and one of its current members. Lars' father had died in 1972 and the choir's current director had put him in charge of finding out two things: (1) did I really exist and (2) if so, was I really interested in producing a CD with them?

Satisfied that this wasn't a hoax, Lars and the choir cooperated with me in my effort to get them on CD. But there were some problems to overcome. First of all, the choir was not as large as it was for the original recording. Secondly, it was missing the strong basses and high sopranos required by some of the original repertoire. Third, no one could find the orchestrations which were used in the LP. And, worst of all, the concerts they were giving these days consisted of songs from... Broadway musicals!

Nevertheless, they liked my idea and agreed to take on the next step in the process: making a recording for me of what the choir sounds like today, singing Swedish folksongs once again. This took several months but when it came it was a very limited edition compact disc – only one copy made – with only three songs on it.

I was pleased and encouraged. The choir still sounded as good as ever, though a bit thinner. Perhaps they could borrow some basses and high sopranos so that the CD could be a recreation of the original LP as much as possible.

Does this story have a happy ending? That remains to be seen, or rather, heard.

I'm trying to get one of the major CD companies excited about this project. I sure would like to share this infectious delight with a wider audience, as long as they don't try to bring Broadway songs to Broadway. ■

RECORDINGS *From p. 31*

Frances Oyung

Host, *Folk Show*

Perhaps that unique record in my parent's archives of Lester Flatt and Earl Scruggs covering "Blowin' In The Wind" affects me as I think of two country-oriented recordings which cover the songs of other songwriters.

Randy Scruggs, son of Earl, not only teamed up with his dad, but with the likes of Bruce Hornsby and a diverse mix of other musicians to record *Crown of Jewels*. The title song written by Johnny Cash that Randy performs with soulful singer Joan Osborne can especially get one moving.

Lyle Lovett shows his less flamboyant side in his double CD recording, *Step Inside This House*. Lyle pays tribute to his favorite songwriters, most of them originating from his beloved home state of Texas. Songs by Townes Van Zandt, Guy Clark, and Robert Earl Keen are found among other acoustic folk delivered songs. Lyle's flavorful voice and musicianship benefit each song.

Don Matthews

Host, *First Concert*

❖ From ECM records, the Estonian Philharmonic Chamber choir directed by Toenu Kaljuste performs *Kanon Pokajanen* by Arvo Paert. This is an excellent example of Paert's unique, other-worldly compositions.

❖ *A Window in Time* from Telarc features piano music of Rachmaninoff performed by the composer. Using new techniques of reproduction, the performances reveal subtleties in Rachmaninoff's playing, showing us why he was regarded as perhaps the greatest pianist of his time.

❖ Finally, a recording I brought with me from Boston features the Metamorphosen Chamber Orchestra directed by Scott Yoo. The CD (on the Archetype label) contains *String Serenades* by Dvorak and

Fred Flaxman is completing a new book called *Life, Liberty and the Pursuit of Monica Lewinsky... and Other Outrageous Opinions*. He may be reached at fflaxman@unidial.com.

Tchaikovsky and an especially vigorous performance of the *Holberg Suite* by Grieg.

Eric Alan

Host, *Open Air*

Music Director

Besides the CDs mentioned above by others, I'd like to add these:

❖ Eva Cassidy – *Live at Blues Alley* (Blix Street). One of the age's great song interpreters—everything from Johnny Mercer to Sting, Al Green to Simon & Garfunkel. The best document from her brief life.

❖ Wendy Bucklew – *Asleep in the Swing* (Silverwolf). Voice and music seeming to cross Janis Joplin with Joni Mitchell. Fiery singing, excellent acoustic guitar playing, great songs. We didn't choose it as our fund drive premium for nothing.

❖ Gustavo Santaolalla – *Ronroco* (None-such). An acoustic, all-instrumental work from the Argentinian ronroco player of exquisite beauty and melody.

❖ Baka Beyond – *Journey Between* (Hannibal). New ethnic influences this time, seamlessly blended into grooves that dance and flow effortlessly.

❖ Olu Dara – *In the World* (Atlantic). On the edge of jazz, blues, and singer-songwriter material, Dara's soulful songs have the most beautiful grip on a soul.

❖ Did I mention Bela Fleck, James Andrews, Marc Cohn, Ani DiFranco, Keb' Mo', Eric Bibb, Capercaillie, Deborah Coleman, McKinley, Kyle Davis, or Bruce Hornsby? How about Dr. John, Alex DeGrassi, or the Dave Matthews Band? The next 3,500 CDs await. ■

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BOOKS

Alison Baker

What to do in the Cold and Dark

In December, as the days get weensy, people in my neck of the woods tend to stay home in the evening. Social events are planned for afternoon or postponed until spring. We don't want to cruise these highways in the rain, or try to find an acquaintance's driveway in the dark, or come back to a cold house and have to get the fire going before we tumble into bed.

I've heard rumors that some people who stay home watch television, but I don't believe it. Surely what everyone does on these long, cold nights is curl up on the sofa with a good book, and read it.

If Flannery O'Connor

once said, "A good book is hard to find" she was right (as she was about most things literary). It used to be that once I started a book, I nearly always finished it. But now that I am, uh, less young, I realize my reading future is finite—so many books, so little time!—and now, of the ten or fifteen books I bring home from the library each week, I take back half of them unread beyond the first page. Advice for beginning writers always includes something on the order of "Hook the reader with the first line," and it's good advice. Everything in the world has already been written about, so anyone who wants to write about it again has to do it astonishingly well, or charge in at a surprising slant, in order to keep a Constant Reader from yawning before the first punctuation mark.

Sometimes, of course, you want something that will make you yawn, preferably something really interesting that puts you to sleep after two pages. My vote this year in that category is *Guns, Germs and Steel* by Jared Diamond. It's a fascinating explo-

ration of why some civilizations and societies had "stuff" while others didn't; why some early people became farmers and others hunted and gathered; what led some civilizations to develop written language while others never did. The author presents abundant evidence that attributes of various so-

cieties had little to do with race or intelligence and everything to do with geography and timing. (You might want to buy this book; at two pages per night, I ran out of renewals and grace periods at the library).

A nonfiction tome which did not put me to sleep was *Fermat's*

Enigma: The Epic Quest to Solve the World's Greatest Mathematical Problem, by Simon Singh. I think you could call it a mathematical thriller. The author has managed to make the three-century search for the solution to Fermat's last theorem absolutely riveting. The writing is so good I could actually follow most of the calculations the author describes; but what's most fascinating is its illustration of the obsession required to devote your life to mathematics—or to art—with no guarantee of ever finding what you seek.


I don't know about you, but I have been thinking a lot about death lately. My friends' parents have been dropping like flies, and with rapidly aging parents of my own, I have been looking for books that will tell me what to expect in their last days. There are scads of books on death and dying, but one book on sickness itself looks quite useful—*The Complete Bedside Companion* by Rodger McFarlane. It concerns itself with eminently practical information: how to moisten dry mouths, how to change

SURELY WHAT EVERYONE
DOES ON THESE LONG, COLD
NIGHTS IS CURL UP ON THE
SOFA WITH A GOOD BOOK,
AND READ IT.

sheets under a bedridden person, how to find home nursing help, what to talk about to people who are not long for this world. It's informative and not mawkish, one of the rare books that discuss spiritual matters in a down-to-earth way. I hope I never need it.

A *truly* down-to-earth book in the Death category is *The American Way of Death Revisited*, the revised edition of Jessica Mitford's irreverent, hilarious, and horrifying 1962 expose of the funeral industry. She reveals how everything from embalming to coffins to flowers to mausoleums to the purchase of perpetual care is subject to crass, deceptive commercial practices. If you expect to die someday, or have a friend who might, take a gander at this book before you go coffin-shopping.

Red-tails In Love by Marie Winn has death in it, too, but it's mostly about the remarkable ways other species adapt to human domination of the environment. Many people are surprised to discover that Central Park, in New York City, is a bird-watcher's paradise. Of course, what's a paradise for birdwatchers is a smorgasboard of gastronomic delights for predators; this is a charming story of the Red-tailed Hawks that nest and dine at the edge of the park, sharing the neighborhood—though perhaps not the menu—with Woody Allen and Mary Tyler Moore.

Speaking of bird books, they make great holiday gifts. Tony Hillerman has a new mystery out called *The First Eagle*. Thank goodness he's back from Vietnam and down in Navajo country with Jim Chee and Joe Leaphorn. And Lorrie Moore has a marvelous new collection, *Birds of America*. If you don't know the work of this genius of the short story, start here. Some of these stories will take your breath away, tie it up with a ribbon, and stick it in your sock. Which is where I hope I find this book when I get up before dawn on December 25, scattering sugarplums across the floor and knocking small children aside in my haste to get downstairs to see what Santa brought. Sometimes I get so excited at the prospect of Christmas that I feel as if I've stopped making sense. Does that ever happen to you? 

Alison Baker's most recent book, *Loving Wanda Beaver*, still makes a swell Christmas present for the unsuspecting. She stays home near Ruch, in southern Oregon.

POETRY

Excuses in Snow

BY GEORGE VENN

The morning of deep snow I, being lost
as usual after early class, wandered out to study
the white tons fallen overnight—new, silent, absolute.
Breathing in the frozen air as though I were
some explorer staggering toward a pole
living some discovery I had to know, I stood
on icy treacherous steps of stone and stared
as snow plows arranged this storm in berms.
As I waited there, an older student came to me:

"Sorry to be late today. The blind calf came
through our fence again. I had to get her in.
The neighbors were gone. She might have died
if I hadn't stayed." I turned to her—fifty, stocky
bright, fair—she lived a farm far out of town.
"Blind calf? How can this be?" I asked.
"Why they keep her—I don't know," she said
"I put her in the pen with our blind cow."
"Blind cow?" I asked again.
"I don't know why we keep her either."
"Black Angus?" I asked.
"Yes," she said.
"A blind black calf lost in two feet of snow—
how does it find its way?" I asked incredulous.
She stared at me. She didn't know the continent
where I stood—thirty years of teaching gone
my head a private blizzard of its own.
"It must know where feed and water are," she said.
"At your barn?" I asked.
"Yes," she said, "that's where the calf always comes."
"What did I miss?" she asked.
"Let's go in," I said and walked with her—hot coffee in
the union waiting, attendance drifting beyond control—
all late too late life excused again—by storm.

George Venn has won an Oregon Book Award and a Pushcart Prize for his poetry. He has a fourth book of poems, *West of Paradise*, forthcoming from Wordcraft of Oregon Press. Venn is General Editor of the six-volume Oregon Literature Series (Oregon State University Press, 1993), and he has recently finished a manuscript of essays on Pacific Northwest Literature to be published by the University of Washington Press. Venn, of LaGrande, OR, is Writer-in-Residence and Professor of English at Eastern Oregon University. "Excuses in Snow" was first published in *The Kerf*, College of the Redwoods, CA.

Writers may submit original poetry for publication in the *Jefferson Monthly*.
Send 3-6 poems, a brief bio, and a SASE to:
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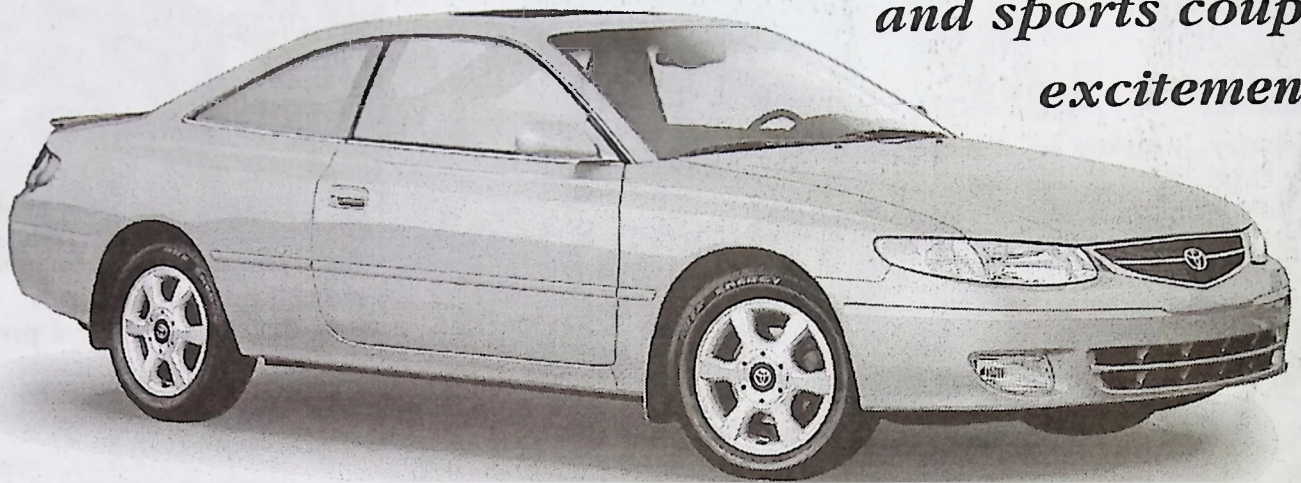
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